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June '96

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by Robyn Flans

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Melissa Etheridge, Bonnie Raitt, and Alanis Morissette cover a wide spectrum of styles and emotions in their music. But their respective drummers, Dave Beyer, Ricky Fataar, and Taylor Hawkins, share some interesting concerns and opinions.

by Robyn Flans

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And you thought lugging your five-piece to rehearsals and gigs a couple of times a week is what they mean by "paying your dues." Well, don't expect any gold stars—at least until you read what a typical drum corps member goes through on an average day.

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On Staff



Perhaps some of you may have noticed several MD staff changes and additions on our masthead, directly beneath this column. I'd like to take a moment to explain what's

been going on here at the home office.

First, in the editorial department, MD contributing writer Richard Watson has joined our staff as an associate editor. Rich comes to *Modern Drummer* with a diverse background as a player and a writer. He began his association with MD as a free-lance writer several years ago, following a lengthy career as a professional drummer. Readers may recall his

excellent articles on drum tuning, book publishing, and taxes, along with numerous product, book, and record reviews over the years. Rich will be assisting with the editorial production of *Modern Drummer* and *Drum Business*, and will also be instrumental in overseeing several new projects we have planned for the near future.

We've also had a few changes in the art department, as well. Scott Bienstock, MD's art director for the past seven years, has been made senior art director and will continue to be responsible for *everything* that goes on in the always-busy MD art department. We're also pleased to welcome Javier Jimenez to our team as second assistant art director. Javier completed his art studies at The Center For Media Arts in New York, and has worked as a computer artist for the past several years.

He'll be assisting Scott and first assistant art director Lori Spagnardi, along with designing new MD projects.

Finally, Kevin Kearns, the associate publisher of *Drum Business* for the past three years, has been added to the MD roster as Web site director. Along with his work for both *Drum Business* and MD, Kevin has been the key force in the establishment of *Modern Drummer Online*, our new Web site now in the developmental stage and soon to be fully operational.

So there you have it. A few new names, a few new titles. All part of our continuing effort to bring you the very *best* magazines and educational products we possibly can. Stay with us; we've got a lot more in store for the coming year and beyond.

RS

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The World's Most Widely Read Drum Magazine



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Profile: Doane Perry

of Jethro Tull



PERSONAL DATA:

Doane Perry
BORN: New York City, USA

CURRENT & RECENT PROJECTS:

- Completed 18 month World Tour with Jethro Tull, celebrating the band's 25th Anniversary, and accompanying Boxed Set and Anniversary Video.

- Recorded and performed with Ian Anderson on "Divinities" Tour, playing orchestral and tuned percussion, as well as drumset.
- World Tour with Jethro Tull from 1995-1996 to promote new album entitled "Roots to Branches."
- Recorded my own project entitled "Thread" due out this year.

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BILL STEWART



Bill Stewart's work over the past few years has been nothing short of phenomenal. His cover story in your March issue was long overdue. There's no question in my mind

that Bill represents the cutting edge of contemporary drummers in what is so vaguely termed "jazz" today. Bill, the drummer, has already proved that he can swing, funk, groove, and play "out." Ken Micallief's story very nicely filled us in on Bill, the man. Now we have the complete picture of this exceptional musician.

Fred Adamson
St. Louis, MO

FEMALE DRUMMERS ROUND TABLE

I loved the diversity of the female drummers you interviewed in your March issue. There was a great amount of useful information shared. As a female drummer myself, I really enjoyed reading how other women address some of the aspects of drumming that affect us. I look forward to more articles like this one.

Laura Beth Bachman
Altadena, CA

A great article on the ladies! My hat's off to all of them for their brains, beauty, and God-given talent. It would be enlightening to learn which of the ladies are single and which are married or in a relationship, and how their work affects those relationships.

M. Gonzelez
Raleigh, NC

For many years the ads, articles, and readers polls in *MD* have been dominated by male drummers. I was very pleased to see a feature on female drummers. I'm sure many women will be inspired by this interview. I must admit that I know little or nothing about some of the women you interviewed. How could I, or others, contact Denise Fraser, Hilary Jones, Kate

Schellenbach, and Dawn Richardson to learn more about them?

Stacy Pulcifer
Grand Rapids, MI

Editor's note: You may write to all of the artists you listed in care of MD's offices at 12 Old Bridge Road, Cedar Grove, NJ 07009. We'll be happy to forward your letters.

STANDARDIZATION, NOT SPECULATION

In a recent issue of *MD* it was announced that Drum Workshop is going to change the threading of their tension rods in order to achieve increased accuracy in tuning. Unfortunately, this type of thinking has an impact on all drummers that is happening far too often. The drawbacks to this idea are: 1) I have serious doubts as to whether the thread size makes a great deal of difference, and 2) if you lose a tension rod, it now becomes a special-order item that has to be purchased from the company, since other standard tension rods will not work.

I enjoy restoring drums that have been abused or neglected. I often have been frustrated by the lack of available parts or the fact that the company has chosen to use an "off the wall" thread size that is not available in any hardware store. Manufacturers charge high prices for special-use items—when a standard equivalent may often be found in a hardware store at a fraction of the cost (for example, a tension rod that costs \$1 to \$3 as opposed to a bolt that can be purchased for about 25¢!) When you compound this with the fact that drum companies are purchasing or manufacturing these parts in quantity (at a considerable reduction in cost), it just does not seem equitable.

Drummers should insist that manufacturers establish standard thread and hardware sizes in the same way that keyboard players insisted on standard MIDI note assignments. I also feel that if the manufacturers were more reasonable on the prices of replacement parts, more drummers would purchase those parts rather than endlessly searching in the local hardware store for

that special thread size.

In fairness, I must say Drum Workshop is an excellent company that I've always found very responsive in regards to customer service. I have no complaints against their products specifically, it's the idea of specialization that I oppose.

Max Wheatley
San Pedro, CA

Editor's Note: DW's John Good replies: "I appreciate the opportunity to respond to your genuine concerns. Let me start by saying that I feel the Readers' Platform is an excellent forum in which to debate issues of importance, such as this one."

"Point 1: Tuning and tunability weigh very heavily, to my mind, in the success of any drum sound. Let's examine the struggle of tuning smaller-diameter drums such as 8" or 10" toms. Even a slight 1/16" rotation of the drumkey dramatically raises the pitch of the drumhead—as much as a whole step. This leaves behind all the nuances of the semi- and quarter-tones between steps. Also, if and when you get lucky enough to get all of your tension rods in sync, the drum gets knocked out of tune quickly when you strike it because the thread pitch is so coarse. By utilizing 30% more threads per lug you can more accurately dial into the desired note—without chasing your tail around the head. Also, your tuning will hold much longer since you have engaged 30% more metal-to-metal friction to hold it in place."

"Point 2: DW will supply all drumsets with an ample number of extra tension rods. Additionally, retro-fit packages for all brands of drums will become available to drummers who wish to make the switch. Let's face it, not everyone can afford a new drumset, but everyone should be able to upgrade and accessorize their drums."

"The next time you're in a hardware store, try to find anything that's remotely close to a tension rod—even in 12/24 thread. The square head on the top of a tension rod is quite rare. Our industry doesn't manufacture anywhere near the billions of nuts and bolts that are made by 'traditional' hardware companies—and at 25¢ apiece they're still making a killing off you."

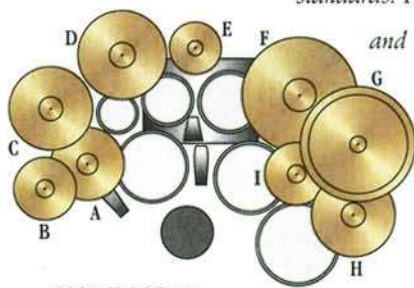
RICK'S ADVANCED CYMBAL STUDIES



Here you can see how Rick Latham picks out his cymbals by their sound - just like any other drummer would do. Never happy with the ordinary, Rick has always set new standards. For example with his two book and video classics "Advanced Funk Studies" and "Contemporary Drumset Techniques" which every serious drummer has made his homework. Today Rick is an absolute institution in terms of drum clinics and travels worldwide from workshop to workshop. As an in demand studio and live player he has performed with artists such as Quincy Jones, B.B. King, Neal Schon, Bill Watrous, Larry Carlton and R&B bass legend Chuck Rainey. Even with his busy schedule Rick always manages to find time for his new hobby:

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NEVER TOO LATE

When I was sixteen I told my father I wanted to learn to play the drums. He said no. He didn't think it would be ladylike. That was twenty-four years ago. When I told my husband this story, he bought me a snare drum for our first wedding anniversary. I've had it for a couple of months now, and I've watched several videos and I'm taking lessons. I've also become a totally committed cover-to-cover MD reader.

I look forward to reading many more

issues while I'm learning something I wish I'd started many years ago. I don't know where this path will lead, but it sure is satisfying to be on it. Playing drums feels like I'm tapping into a new language that I can't even describe. I'm amazed that you can put so much of it into meaningful words. Keep up the incredible work.

Thelma Fayle
Victoria, BC, Canada

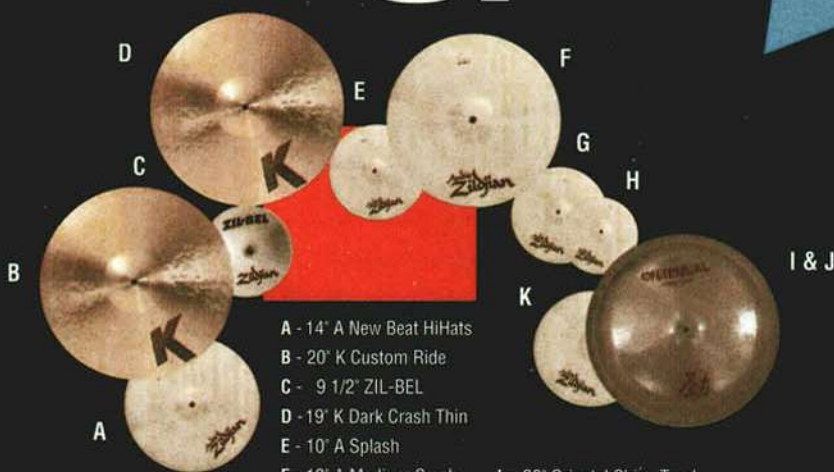
ENVIRONMENTAL TIP

I read a letter from Brian Austin in the March issue on the subject of recycling heads, sticks, etc. I don't really know if this is environmentally friendly, but I give all of my old sticks to my brother, who is a camping nut. He uses them for kindling wood when he makes his fires. He is the only guy in his campground who uses extremely expensive "designer" kindling...he says that it burns well! Just a thought, trying to be "friendly."

Ben Barletta
Hershey, PA



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F - 18" A Medium Crash

G - 10" A Splash

H - 8" A Splash

I - 20" Oriental China Trash

J - 18" Oriental China Trash on top of I

K - 12" A Special Recording HiHats

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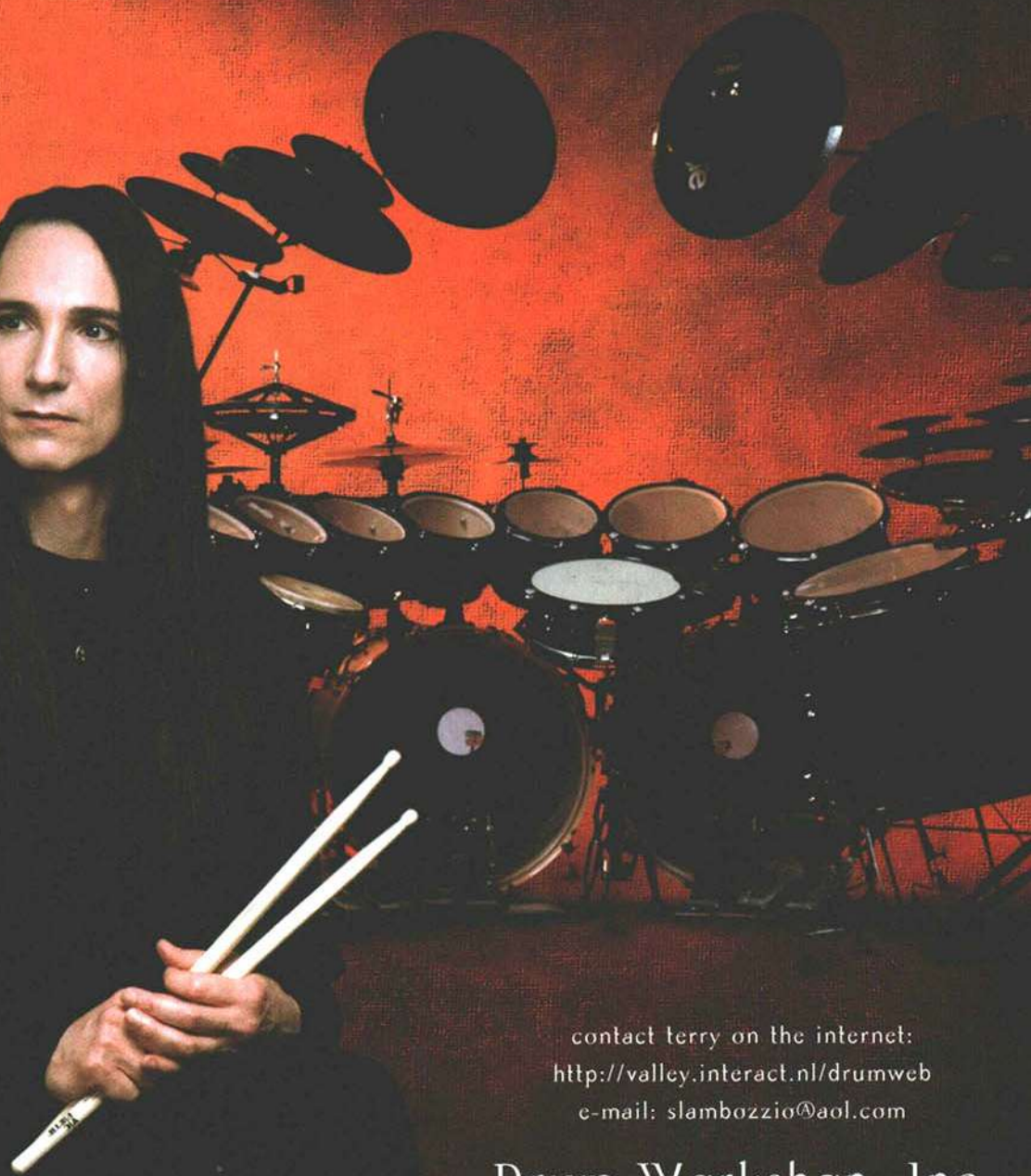
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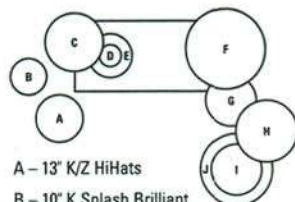
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G - 14" K HiHats

H - 17" K Custom Dark Crash

I - 14" K Mini China

J - 18" K Dark Crash Thin Brilliant or
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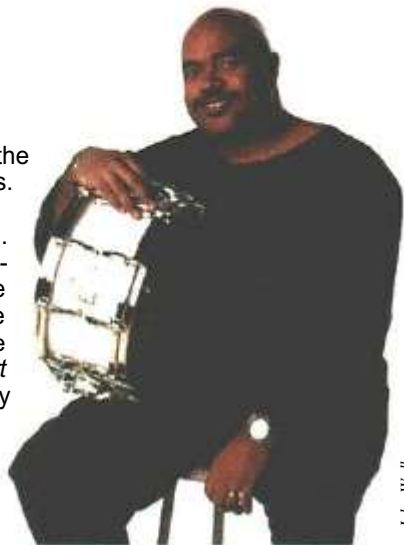
DENNIS CHAMBERS

REACHING FOR A BIGGER AUDIENCE

Dennis Chambers is one of today's most popular drummers, but he contends many fans in the U.S. have never seen him live. "I spend most of my time in Japan or Europe," he says. "There just aren't enough American clubs that will book high-energy fusion bands."

Chambers' debut CD as a leader, *Getting Even*, has only been released in Japan. However, his excellent playing on the recently released live Steely Dan effort is a must listen. According to Dennis, he wanted to do the gig so more people could see him play in the States. "One of the reasons I did the Steely Dan tour was that I got to play here," he explains. But was the thought of trying to fill the shoes of former Steely Dan drummers like Steve Gadd and Jeff Porcaro a little intimidating? "The drum parts on those songs are a part of the songs," he urges. "I tried to cop the vibe of the record and then put little things of my own in there, like on 'Aja,' which opened the show. I had to play that Steve Gadd-type part—except on the solo, where I played my own thing while still keeping that triplet feel."

After playing with fusion and jazz greats like John Scofield, Leni Stern, the Brecker Brothers, and John McLaughlin, Dennis still says his favorite gig was the time he spent with George Clinton and P-Funk. "We were like a family," he says. "There would be twenty guys on stage and we'd play for four hours. I had to learn to groove and keep it together."



John Walker

With all the fond memories, though, Dennis isn't interested in playing with P-Funk again. "I did that already."

Michael Bettine

RUSTED ROOT'S

JIM DONOVAN AND JIM DISPIRITO

"Jim is like the fill, and I am like the groove," says Jim Donovan of Rusted Root. Donovan, primarily a drumset player, speaks enthusiastically of his bandmate Jim DiSpirito, the group's percussionist par excellence.

"He paints the colors. I'm like the base colors and he puts all the accents on it," Donovan continues, describing how they combine drumset and ethnic hand percussion for the rhythmic drive behind the band's debut national release, *When I Woke*.

DiSpirito plays a range of drums for Root, including djembe, timbale, talking drum, conga, bodhran, and occasionally drumset. Donovan spends most of his time behind the kit, but sometimes handles marimba, bass guitar, or vocals.

"It's a creative challenge to work in a band with a drumset and more delicate hand percussion," DiSpirito says. "The range of instruments that I play go from timbale and congas, which can cut against the drumset, to the North Indian drums like the tabla, which are very subtle and quiet."

"Jim Donovan and I really hook up and creatively work in the spaces and gaps. The djembe patterns that I do lock in off his toms. He's an unconventional drummer, he rides on his toms. We each have our spots for trading licks and taking solos."

Both percussionists were formally trained before joining Rusted Root. DiSpirito stud-

ied percussion at Berklee School of Music, Indiana University of Pennsylvania, and then the University of Pittsburgh. He also studied tabla in India and did a semester at sea, where he taught tabla. Next, DiSpirito earned a masters degree in ethnomusicology at Pitt and then entered the university's Ph.D. program in cultural anthropology. He has also taught a world music course.

Donovan studied classical percussion, drumset, and African drumming at Pitt. "African drumming really opened up how music can feel," Donovan says. "It's more of an intuitive thing. That's the world I'm playing now in Rusted Root. It's far from cerebral, it's much more heart-oriented."

DiSpirito adds that strategic sound engineering helps to create Root's unique percussive sound. "A lot of sound engineers have the traditional habit of mixing hand percussion behind the kit," he says. "Our approach is that the djembe is at the same level as the toms. Otherwise you don't get that resultant pattern, you just get drum groove with something going on in the background. If you get them both at the same volume, you have these composite patterns between the two parts."

The percussionists have been back in the studio with the band. A new release is due shortly.

Harriet L. Schwartz

News...

Jonathan Moffett on upcoming Richard Marx LP. A drum loops CD by Jonathan called *Rhythmic Cliches* is also available. He has also been doing a variety of drum clinics.

Eddie Bayers recently worked on album projects with artists Alan Jackson, Mark Knopfler, John Berry, Hank Williams, Jr., Trace Atkins, Baillie & The Boys, 4-Runner, David Ball, Rick Trevino, the Beach Boys, Anita Cochran, Trisha Yearwood, Great Plains, Kenny Chesney, Dolly Parton, Etta James, Emilio, Confederate Railroad, and Jeff Carson, as well as Wynonna's recent CBS special.

African (now living in Paris) fusion drummer **Paco Serry** has been working with the Zawinul Syndicate. Serry will also be joining Joe Zawinul, Wayne Shorter, Alphonso Johnson, and Alex Acuna for the Weather Report reunion tour coming later this year.

Jerry Angel on new Blasters' live CD.

Willie Leacox on America's new CD, *Hourglass*.

Blake Manning on *Victor*, the debut solo album from Alex Lifeson.

Bobby Schayer on Bad Religion's *The Gray Race*.

Tommy "Mugs" Cain's new band, The Rail Birds, has recently released their first CD on Intersound Records. Cain has also recently begun a world tour with Michael Bolton.

Tommy Iggoe has been on the road with Art Garfunkel and Birelli Lagrene. Tommy has also been working on a solo album.

Stewart Copeland

Fanfare For The Uncommon Man

For some fans it's still hard to imagine Stewart Copeland doing anything but playing sold-out arena shows with the Police (a two-disc live set from the "biggest band of the '80s" has recently been released), but these days his frenetic energy and enthusiasm can be found in a totally different arena. Copeland is currently completing an album of his own orchestral material—appropriately titled *Orchestrian*.

"It's symphonic, but not classical," Copeland stresses. "I don't want to say it's pop music played by an orchestra, because that evokes something different. It's orchestral music written for orchestra that's very energetic and robust." Copeland, who likens *Orchestrian* to upbeat Stravinsky, describes his compositions as vigorous and cheerful. "The music is energetic, power, and joy," he says.

Copeland's day job still consists of scoring soundtracks for movies and TV shows, but he does it only to subsidize his first love. "In the world of arts—music for music's sake—I write music for a symphony orchestra," he says, "accompanied by my humble self on drums." But how does an international pop icon make the figurative move from T-shirts and groupies to coat tails and intermissions? Quite naturally, says Copeland. "The first kind of music that ever made my ears perk up was Ravel and Stravinsky. It's just that when I went through my adolescence, the only way to get laid was through rock 'n' roll."

Copeland only recently stopped playing with his last band, Animal Logic, and says he no longer feels the drive to play in a traditional rock band. "I actually like playing in bands. I like the vibe and I like the cama-

raderie. But I hate the touring part...and all the hell that goes along with it. You enjoy yourself on stage, but after the few hours of banter after the gig, the rest of it is travel and hassle."

Whether Copeland will take his new "super group" on the road remains to be seen, but there's no doubt that he's comfortable in his current environment. "Never mind that there are one hundred and fifty players [in the orchestra]. Now I write the music down, and it's written in concrete on that score. Not a note will vary from the conception, and I don't have to hear about whether anybody likes it or not," he says, grinning. "That's such a wonderful thing. And besides, [doing soundtracks] is so damn civilized, lucrative, and amusing that it would be pretty difficult to tempt me to get back into the hard slog. That's for the kids who love it, die for it, and kill for it—that was once me, but let the youngsters have a go, I say."

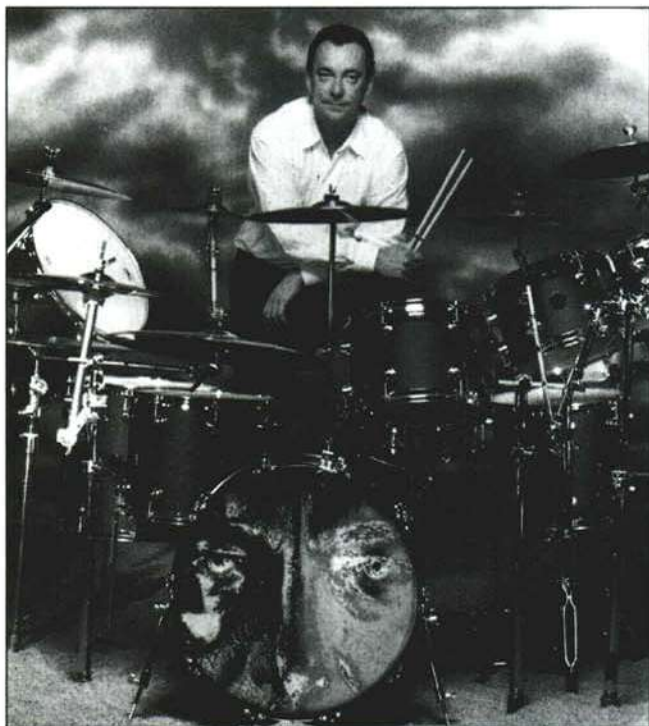
Michael Gelfand



Gregg Stocki is keeping a very busy schedule with Marty Stuart. Gregg is particularly excited about a planned performance at the summer Olympics in Atlanta. (A summer tour with Stuart immediately follows.)

Michael Blair recently served as musical director/arranger for a Soul Asylum television special in Canada. He has also been busy producing several acts in Europe.

Neil Peart has finished his tracks for a new Rush album (with his new red sparkle DW kit, shown below). He's also working on an educational video for DCI. And *Burning For Buddy 2*, featuring more tracks from his monumental 1994 big band sessions, should be available from Atlantic Records sometime later this year.



Adolfo "Fofi" Lancha

International Variety Show Drummer

Adolfo "Fofi" Lancha recently performed the 500th show of *Sabado Gigante Internacional*, a four-hour variety show that airs internationally. While they tape only seven or eight days each month in Miami, Lancha assures that the tapings are fairly intense.

"You have to be perfect," Fofi insists. "You cannot make a mistake. It isn't live; we record ahead of time, but there is a lot of pressure. Plus, I'm playing with the best band in the whole United States. The horn section backs up the Miami Sound Machine, one of the guys played with Madonna. As a drummer, it is a hot seat. The music sometimes is very spontaneous. When we go there, we don't know what is going to happen. Sometimes we play with the jingles, too," says Lancha, who adds they've backed up artists ranging from Placido Domingo to Tito Puente.

"Tito Puente is a lot of fun," says Fofi. "I am Cuban, but I mainly started playing music in the United States. Playing with him is great because everything is like a jazz session. The Latin beats are very syncopated and it's a lot of fun."

The Sabado Gigante Orchestra is preparing to release their own CD, and Fofi free-lances as much as possible on the side. A year ago, he toured with K.C. And The Sunshine Band and recorded two songs on their newest CD, *Get Down Live*. He also plays in an instrumental Christian group called Causeway.

Robyn Flans



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Using the Star-Cast Tom System as a base, Starclassic offers yet another technological tour-de-force, the Air-Ride Snare System. But do you really need something that's so different from your current snare stand? Probably no one's better qualified to answer that question than Kenny Aronoff, a session and recording artist renowned for his formidable snare drum skills.

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"First of all, the snare sound you get is phenomenal! When I compared Tama's new system and a standard snare stand, the difference was immediately apparent. Since the Air-Ride doesn't clamp the bottom of the snare drum, the sound of my bottom head completely opened up."

No. 2—Set-up Speed

"The next reason is set-up and drum change speed. I change snare heads three times a night during a concert. With the Air-Ride, I just pull the drum off the L-arm of the stand. My drum tech Scott Davis hands me another snare drum, and I just slide it back on the L arm which has a memory lock. We're talking just seconds to make the change and fast changes are critical in concert."

No. 3—Health

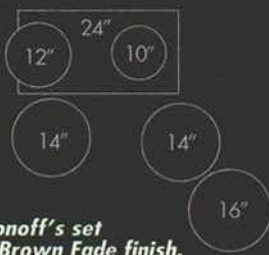
"Third, it's better for your health." (This may be the first ad ever to discuss the possible health benefits of a drum stand.) "Because the Air-Ride suspends the drum instead of clamping it, it absorbs more of the impact of rim shots...a big improvement on having most of the impact absorbed by your arms, hands and wrists."

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"You notice the difference immediately. First of all the Air-Ride lets me put the snare drum where it needs to be in the mix: right out front. And you only hear the snare drum, not the hardware...even with high SPL's (sound pressure levels) or up tempo tunes, the Air Ride doesn't produce that 'rumble' between the beats that you often get from drum related hardware."



Rob "Cubby" Colby,
Sound Engineer for Bob Seger's
Silver Bullet Tour



Kenny Aronoff's set
shown in Brown Fade finish.



TAMA

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Kenny Aronoff

Q How do you prepare for a gig such as subbing on the *Late Show With David Letterman*? Is there a lot of practicing with the band, or does everything come together rather quickly?

R. Craig Myle
Rutland, VT

A Thanks for your letter, Craig. It's always very exciting for me to get a call to sub for Anton Fig on the *Late Show*. Anton does an excellent job on the show, and filling in for him on occasion makes me appreciate the work that he does even more.

To answer your question I've outlined what I do to prepare for the show *before* rehearsing with the band, as well as what goes on *during* the rehearsal and the show itself.

My preparation:

1. Learn the theme song.
2. Learn forty to fifty songs from a list of three hundred.
3. Watch the show as much as possible.
4. Talk with Paul Shaffer about which of

the forty to fifty songs we'll play during the show when we go to commercials. (He'll pick six to eight.) Discuss countoffs, endings, cues, etc. Discuss theme song. (There are three different variations used at different times before and during the show.)

Rehearsal with band:

1. Rehearse the three variations of the theme song.
2. Rehearse the six to eight songs that Paul has selected.
3. Rehearse songs for any skits or musical guests.

Note: During the rehearsal with the band I take lots of quick notes, writing them down on the script that shows the running order of the show with minutes and seconds written out next to every skit, act, etc.

On the show:

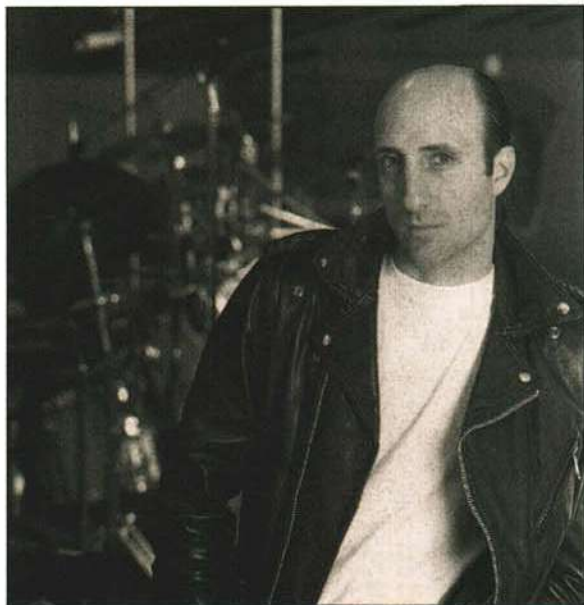
1. Before taping, the band is introduced and we play two songs for the studio

audience. Then David Letterman is introduced to the studio audience and we play a short version of the theme song. Sometimes Dave gives away a ham, and we play music for that.

2. The show begins and we play the theme song in its complete form.
3. During Dave's monologue I make hits, crashes, and fills on the drumkit to punctuate his jokes. I watch him live and on a monitor screen. (Anton is brilliant at this; he has a great feel for what Dave wants.)
4. Dave introduces Paul and we play a fast, upbeat song.
5. Now it's the main part of the show with the "Top Ten List," guests, commercial breaks, musical guests, etc.
6. At the end of the show we play the theme song from two different places in the music: one when on the air, and one when off (for the studio audience).

Note: During the show we wear molded earpieces so that Paul can talk to us at any time to give us any last-minute instructions or changes.

I hope this has answered your question. Good luck with your drumming!



Rick Malkin

Bill Stewart

Q What is that idiophone you use on "Mayberry" and "I Can See Your House From Here"? It's characteristic Stewart—and very mysterious.

Russell Scarborough
Norfolk, VA

A Idiophone? You must be referring to the metallic sound that I used on both of those tracks. It is actually a tiny cymbal about 5" in diameter, hand-made by a man named Steve Hubbeck—who lived in Copenhagen the last time I saw him. I got it from him when I was on tour with John Scofield. Unfortunately, I cracked it, and since I don't know how to get in touch with Mr. Hubbeck, I doubt that you will be hearing anything quite like that from me in the near future.

Robby Ameen

Q I've been a big fan of yours ever since I heard you on the *Ruben Blades Y Seis Del Solar* album, then later on the live album. My favorite cuts are "Muevete" (both the studio and live versions—the drum solo was killer!) and "Buscando A America." I grew up in Puerto Rico and I originally started on the drums—but I also love Latin percussion. Your approach to drums in salsa and other Latin rhythms is fresh. How did you develop this? How did you hook up with Ruben Blades? Where can I find more recordings of your playing? And finally, what kit did you use on the albums I mentioned above, and what's your current setup? Gracias!

Cucho Gonzalez
Raleigh, NC

A Thanks for your interest. Let's see if I can answer all these questions. Stylistically, I've always come from a jazz and funk background coupled with the good fortune of having been around a lot of great Latin percussionists since I was a kid. Over the years I've always tried to find ways of applying these rhythms to the drumset, while still having it sound like drums. Ruben Blades had heard me on a Dave Valentin record, and when he decided to add drums to his rhythm section on a record,



he called me up. When that project was finished, he asked me to stick around. That was over ten years ago!

As for other things you can hear me on, Seis Del Solar, which is Ruben's band, has two records out of our own. I'm on other recordings by Dave Valentin (about a dozen albums), Eddie Palmieri, Dizzy Gillespie, Kip Hanrahan, Steve Swallow, and Mongo Santamaria.

On the Ruben Blades records you referred to I was using a Pearl *MLX* kit with 10", 12", 13", and 16" power toms, a 22" kick, and a 6 1/2" *Free-Floating* brass snare drum. The cymbals were Sabians: 16" and 18" crashes, a 20" ride, a 20" China, a 12" splash, 13" hi-hats (on the left), and 14" hi-hats (on the right). I also used a bunch of LP cowbells and *Jam Blocks*—which, with Ruben, I ended up playing as much as the snare drum!

My current setup is generally getting smaller, depending on the gig: a Pearl *Masters* series with 10", 12", and 14" power toms, either a 20" or a 22" kick, and either the same 6 1/2" brass snare or a 6 1/2 x 12 "soprano" snare. I've also been using a Sabian 19" AA ride, a 14" *Mini-Chinese*, and 12" and 13" AA hi-hats. I use an LP *Songo* bell on my right, a *Ridge Rider* bell over the bass drum, and a *Cha Cha* bell and a *Jam Block* on my left. For sticks, I alternate between Vater *1A* and *Los Angeles* models.



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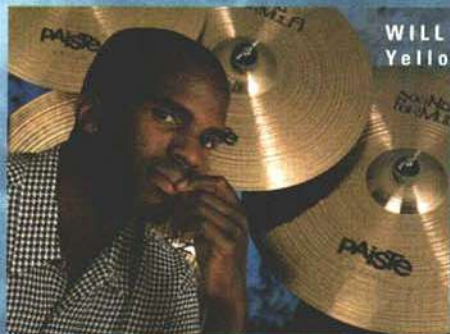


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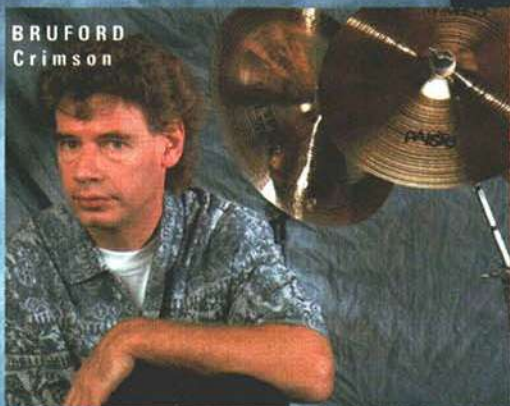


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BILL BRUFORD's current Setup:

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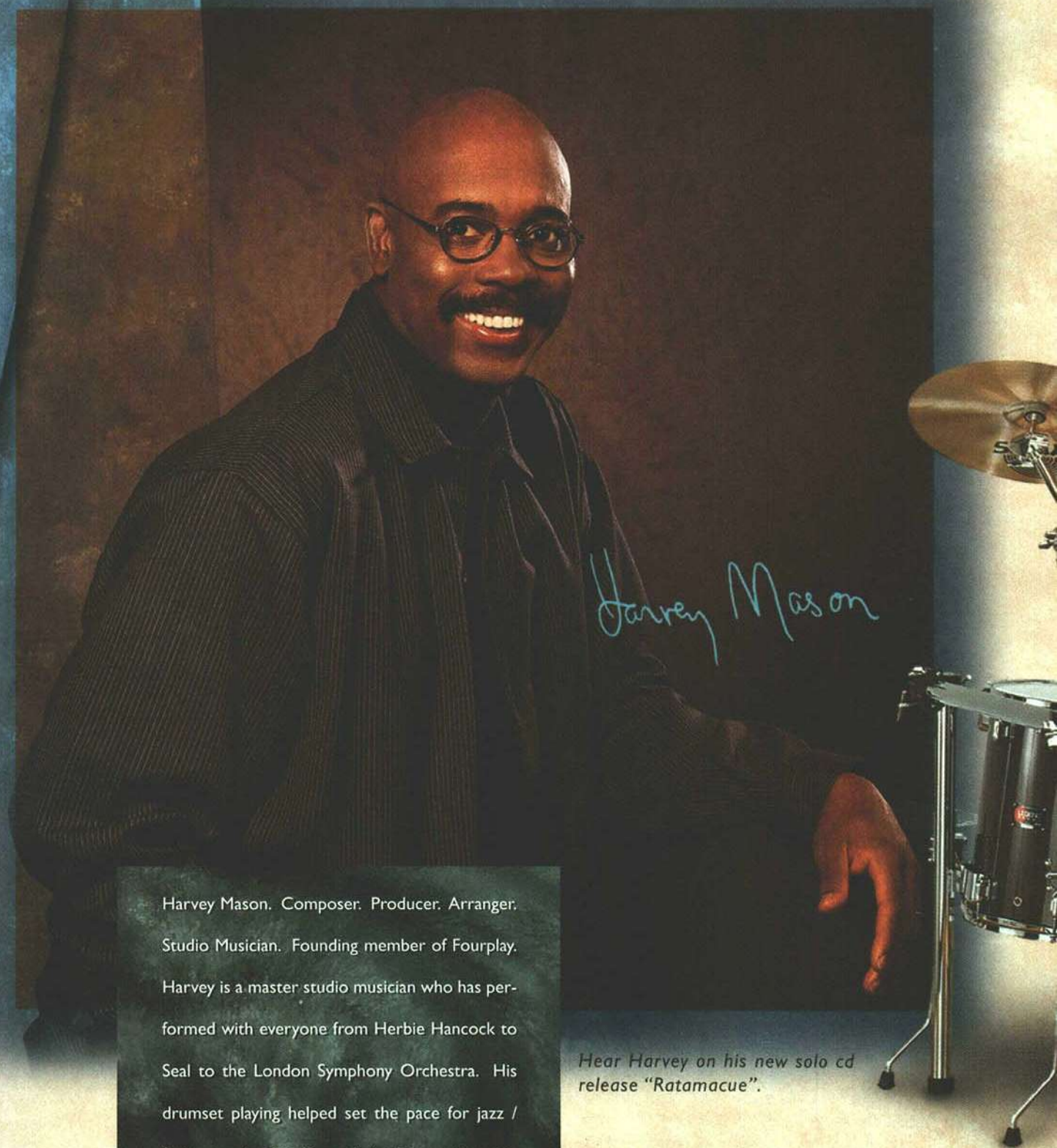
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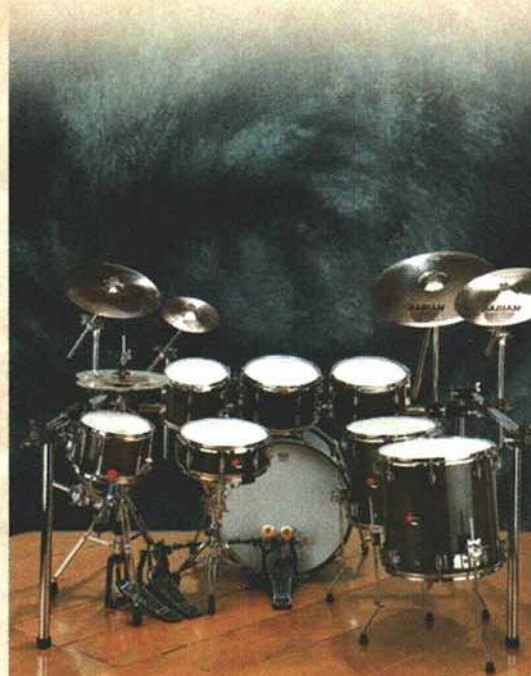
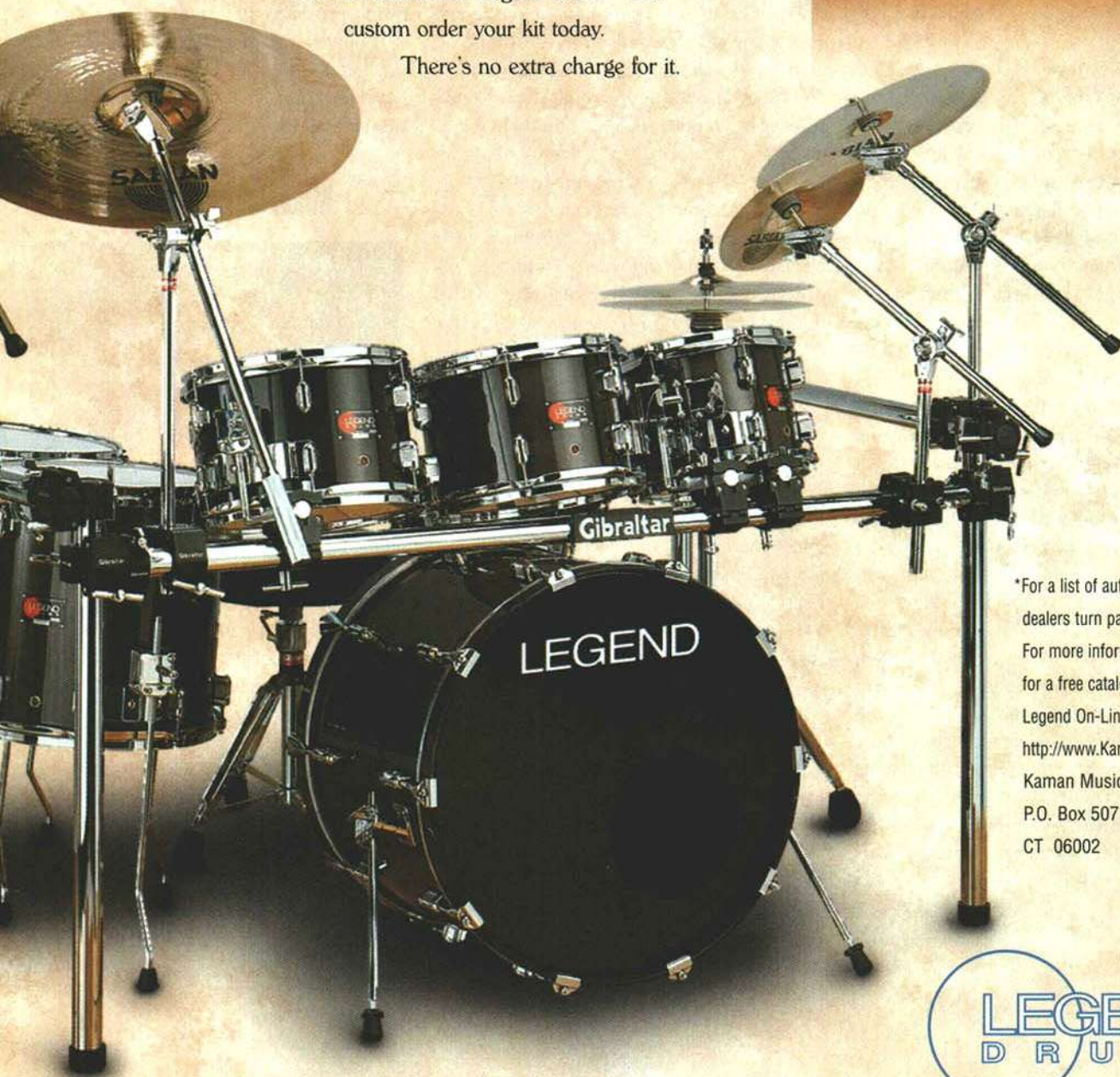
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Volume Control For Electronic Percussion

Q How can I separate my snare, kick, and hi-hat signals so that the sound tech can control their volume levels individually? I send a stereo signal (two channels) to the sound board from my E-mu *ProCussion* sound module, where I pre-set the volume levels for each kit. Although I get good feedback from the sound tech for each song—telling me which sounds within each kit setting need level changes—I believe there must be a better way to maintain a consistent drum mix from gig to gig. Any suggestions?

Vincent Rubert
Scottsville, NY

A We asked electronic percussion specialist Billy Messinetti for help with this question. Billy replies, "The best way for a sound tech to control a drum mix is by using separate audio outputs. The *ProCussion* module has two pairs of stereo outputs. You will have to use the panning function to direct sounds to the main and secondary right and left output jacks. Obviously you are limited to four outputs total, so you will have to prioritize which sounds go to which outputs.

"If you want to put the volume control in the hands of the sound tech, set all the drumkits at about the same volume so that the master gain levels can be optimized. Now the volume will be changed from song to song by the sound tech, with no surprises. As far as maintaining consistency goes, the settings you make in the sound module are the ones that will be most consistent. You should still rely on the 'feedback' you get from the sound tech to help you build the proper balance within each kit at the module. Then he or she will only need to make whatever minor adjustments might be necessary to account for the room, the size of the audience, and other factors that will affect your sound differently from gig to gig."

Removing Logos

Q This may sound sacrilegious to some, but be that as it may: How do I remove the logo paint from my cymbals? Also, I understand that lacquer coatings are applied to cymbals to keep them shiny for original sale. How do I remove this coating, rather than letting it "wear off during regular cleanings? (I have several cymbals from which the lacquer is peeling.) Finally, what about removing logos and/or lacquer coatings from a cymbal with a "Brilliant" finish?

Stephan Rude
Hereford, CO

A Both the logo ink and any lacquer coating on your cymbals (standard or "Brilliant") should be removable through the use of lacquer thinner or acetone—used *sparingly*. Neither solvent should have any effect on the bronze of your cymbals as long as you wash each cymbal afterward. Use a mild liquid detergent for washing, then rinse each cymbal thoroughly with clear water. You may want to follow up by polishing the cymbals with one of the cream-style cymbal polishes offered by each of the major cymbal brands.

Tama Superstar Drums

Q I'd like to get some information on Tama's *Superstar* series. When did they first come out? Is birch rarer than maple (since there aren't too many birch kits anymore)? Is there a market value to a Neil Peart model twelve-piece kit (circa 1980-81)? Are they *common*? Will the value of such a kit increase in the next decade?

Robert Telleria
Coral Springs, FL

A Tama *Superstar* drums featured six-ply birch shells and were offered in the U.S. from about 1978 until 1986. They were Tama's top line until the debut of the *Artstar* series in 1985. As to your other questions, Tama's Paul Specht replies: "It's not that birch is rarer than maple, it's just that tastes have changed. In the '80s birch sets (such as Tama's *Superstar* and

Yamaha's *Recording* series) were hugely popular. In the '90s, although we offer both birch and maple in our *Starclassic* drums, the vast majority of Tama pro drums sold are either maple *Starclassics* or maple *Artstars*.

"Tama never had an official 'Neil Peart' model, but we did sell a *lot* of *Superstar* drums in his configuration. (That configuration included 5 1/2 x 6, 5 1/2 x 8, 6 1/2 x 10, and 8 x 12 concert toms, 8 x 12, 9 x 13, and 12 x 15 rack toms, a 16x18 floor tom, two 14x24 bass drums, 20" and 22" gong bass drums, and a 5x14 snare drum.) As to such a kit's current market value and whether or not that value might increase over the next decade, those questions might best be left to the pro and vintage drum shops. I can say, however, that in the '80s Neil Peart's set listed for about \$5,000. Today, while *Superstars* are no longer made, a set with similar specs would run about \$10,000."

Chapman Snare Drum



Q I have a unique snare drum that was handed down to me recently. The drum seems to be quite old. I'd like to know the history of the company and get some idea of the value of the drum. The badge reads: "Odell M. Chapman, Builder of Quality Drums, Willimantic, Conn. U.S.A." The shell is solid aluminum with milled bearing edges. There is no throw-off on the snare strainer; the snares are adjusted by a tension knob only. The cat-gut snares have individual tension screws. The rims are die-cast, with a flat top. The drum is fitted with eight tube lugs.

I'd like to actually use this drum. Is it possible to put modern flanged hoops and perhaps a standard snare throw-off on it?

Mark Vadnais
Pawtucket, RI

A Our crack drum historian, Harry Cangany, replies: "Unless more of these drums show up to provide more information, this is my best theory: Mr. Chapman was probably a small-scale craftsman who built a small number of custom (even home-made) drums using an aluminum shell, cast aluminum hoops, and Ludwig tube lugs and rods. (If I could see the strainer and butt plate I might be able to add some other information.) Ludwig & Ludwig (and other manufacturers) sold parts to competitors and to the public. The drum does have a standard heater mechanism to help keep in tune the calf heads used at the time.

"Since the drum has eight lugs and a Ludwig influence, I would peg the time frame as mid to late 1920s. Value is subjective. At this point, without other Chapmans anywhere on the vintage market, I'd have to look at this drum more as a conversation piece than a collectible instrument, and value it at about \$100.

"You can certainly put flanged hoops on your drum, but save the old hoops. When it

comes to installing a new snare throw-off, however, I suggest that you don't drill any new holes in the drumshell. Instead, mount a piccolo throw-off on a piece of sheet metal, then attach that whole assembly to the drumshell using the holes for the original strainer (which you should save). In that way you keep the drum intact should you wish to re-assemble it in its original condition for possible sale. Who knows, we may find that the Chapman is the 'Missing Link' and is worth thousands!"



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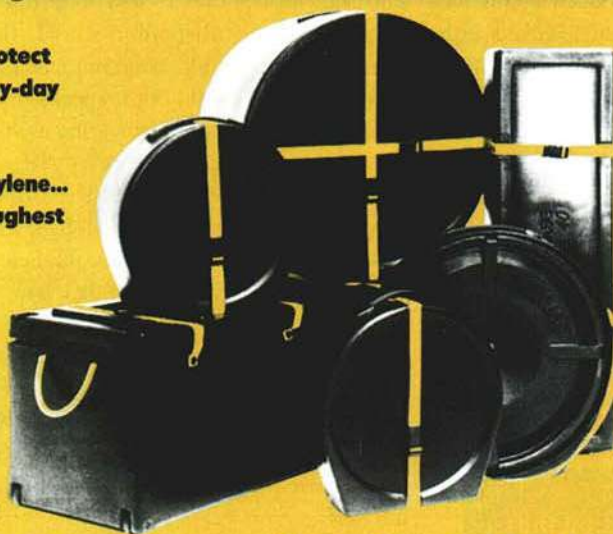
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Sabian Hand Hammered Additions

by Rick Mattingly

And now, from "the cymbals formerly known as HH"...

In a world where a CEO makes calls on MCI, eats at KFC, banks at an ATM, gets fashion advice from *GQ*, views DCI videos on a VCR, types on a PC, wears a watch with an LCD, drives a BMW, watches HBO, and listens to TLC on a CD, Sabian has taken a step away from the initialization of '90s culture by replacing the HH designation on one of their cymbal lines with the words "Hand Hammered"—which is what HH stood for in the first place. For those who mix brands and types of cymbals, your cymbal setup will look a little less like alphabet soup.

Sabian has also added several new models to the Hand Hammered line, from the mainstream to the specialized. We'll begin with the more general-purpose models. (Note: Each model is available in natural and *Brilliant* finish, with no difference in price.)

Dark Hats

Forget tight and crisp—these 14" hi-hats are delightfully fat and funky, with loads of white-noise overtones that produce aggressive "barks" and a downright rude "sloshy" effect when played with the two cymbals not quite closed. These hi-hats are best for those who want a deep, throaty sound as opposed to high-pitched cut.

When played with the foot, the *Dark Hats* produce a wide-

WHAT'S HOT

- 14" Dark Hats are fat and funky, with a deep, throaty sound
- 21" Raw Bell Dry Ride sounds tight and focused; unlathed bell is clear and cutting
- Dark Chinese cymbal produces dramatic Oriental effects when played at edge; can work as a "trashy" ride when played near the bell

WHAT'S NOT

- Brilliant model Dark Chinese sounds a bit thin and tinny when used for ride purposes
- decay of the Brilliant model 8" China Kang is overly quick, producing "gated" sound

sounding "chick," which is somewhat more defined on the *Brilliant* version. The natural-finish hi-hats, by comparison, are slightly richer in overtones—especially when played with a stick. Both sounded good when maintaining backbeats along with jazz ride cymbal and brush playing, as well as for raw rock 'n' roll and blues drumming.

Personally, I found the ideal blend when I matched the natural top with the *Brilliant* bottom—which gave me a good chick with my foot as well as plenty of overtones when I played them with a stick. (Sabian is happy to provide such a combination on a special-order basis.) List price is \$396 per pair.

Dark Crashes

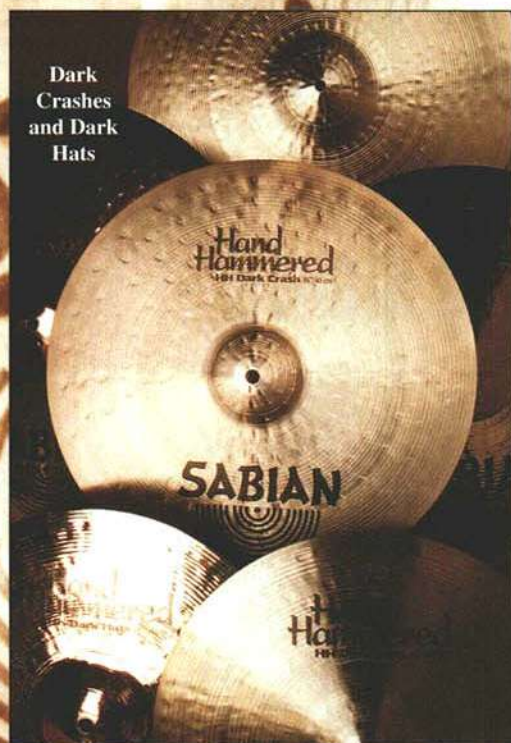
The 16" and 18" *Dark Crashes* have the crash response you would expect from those sizes—but with pitches you would usually get only on larger cymbals. The 16" version will probably prove to be the more popular model, as it has a quick response and a full-bodied sound. In many ways its overall sound reminds me of a typical 18" crash, but it speaks more quickly and isn't as overpowering as some 18" cymbals can be. The primary difference between the finishes was that the *Brilliant* model had a slower decay and longer sustain.

The 18" models are so low-pitched that one would have to be selective in their use. The natural-finished version had a more pleasing and balanced sound, whereas the *Brilliant* version bordered on being "gongy." Still, most cymbals that are pitched that low are virtually uncontrollable, whereas these have the response of a typical 18" cymbal. So for someone looking for a controlled, low-pitched crash, this could be the answer.

The 16" *Dark Crash* lists for \$238.50; the 18" model lists for \$280.



8" and 10" China Kongs



Dark
Crashes
and Dark
Hats



Top to bottom: Dark Chinese, Raw Bell Dry Ride, and Bounce Ride

Raw Bell Dry Ride

The term "dry," when applied to a ride cymbal, usually implies a certain lack of overtones, resulting in a more focused sound with enhanced definition. Some dry cymbals are downright "clanky," while others (such as Sabian's original *Jack DeJohnette Signature* rides) are more "clicky." Sabian has found the balance point between these two extremes with the 21" *Raw Bell Dry Ride*, which features an unlathed bell on an otherwise standard lathed-and-hammered cymbal.

The sound is tight and focused, but not to such an extreme as to sound unmusical. There are just enough overtones to provide a nice cushion behind a band's sound and still give plenty of definition. The unlathed bell, as expected, is clear and cutting—but not quite as anvil-like as one might expect. Again, there are just enough overtones. As is typical, the *Brilliant* version is just a bit more contained than the regular model.

Sabian promotes the *Raw Bell Dry Ride* as "ideal for funk, fusion, and rock." I would add big band jazz to that list, since the cymbal will cut through a big sound. It could also work in smaller jazz combos, especially for fast tempos in which response and articulation are crucial. List price is \$354.

Bounce Ride

The 20" medium-thin *Bounce Ride* could easily serve as one's primary ride cymbal in a variety of settings, as it has a good balance between overtones and definition. The sound is somewhat dark and might not cut through high-volume settings as well as a thicker, higher-pitched ride would. But the sound is very full-bodied, and it would work great for anyone who likes their ride cymbal to permeate a band's sound as opposed to cutting through or over it.

The bell has fairly rich overtones of its own, as is typical with

this type of ride—but not so many overtones as to sound muddy. The definition is a little bit better on the *Brilliant* version, but both can stand up to fast playing without dissolving into a wash of overtones. List price is \$324.

Dark Chinese

Calling this cymbal "dark" is an understatement! Played at the very edge, it produces a low-pitched, gong-like roar, even when struck very lightly. Played near the edge with a yarn mallet (such as a marimba or vibraphone mallet or a Vic Firth *Becken* stick), it produces a dramatic, Oriental effect that makes you want to bow down before the emperor.

But played near the bell, the cymbal has a medium-pitched "trashy" sound that could work in certain ride situations. With the *Dark Chinese*, the natural finish is far superior to the *Brilliant* finish in terms of the balance between overtones and definition. They both sound good when crashed, but for ride purposes, the *Brilliant* model sounds a bit thin and tinny. List price is \$324.

China Kangs

Essentially, these are Chinese splash cymbals that have a bit more body and character than regular 8" and 10" splash cymbals, but that still function best for quick accents. Of the cymbals *MD* received for review, the natural-finish 8" model was considerably higher-pitched than the *Brilliant* version of the same size, and had a bit more body to its sound. Both 8" cymbals had quick decay, but the *Brilliant* version was so quick as to sound unnatural, as though the sound were gated.

The 10" models did not differ significantly according to finish, but both were considerably more full-bodied than the smaller versions and had better sustain. The 8" *China Kang* lists for \$119; the 10" goes for \$129.

New Pearl Pedals And Stands

by Rick Van Horn

New offerings from Pearl include a totally re-designed pedal line, a user-friendly hi-hat, and a slip-proof snare stand.

Pearl has made some sweeping changes in its hardware, led by a complete re-design of its bass drum pedal line. Attention has been given to player comfort, pedal adjustability, and simplicity of function—making what was already a very successful pedal line even more appealing. The same attention has been focused on hi-hat and snare drum stands, with equally beneficial results. Let's take a look at this nifty new gear.

Bass Drum Pedals

The new Pearl pedal line consists of three models: The *P101 Power Pro*, the *P101P Power Shifter*, and the *P201P Power Shifter*. The latter two have double-pedal add-on versions (*P101TW* and *P201TW*). We'll start by discussing the features that all of the pedals have in common, then we'll examine the features unique to each.

Each pedal features a chain-drive system that employs a toothless cam; that is, the chain travels in a felt-lined trough in the cam rather than engaging a sprocket. This makes the action of the pedal extremely quiet. Each pedal also features a new footboard design tailored for speed, with a fairly smooth surface (good for those who like to slide their foot on the pedal) that still offers a secure grip (for those who like to kick down *hard*). The heel plates are tapered slightly (with the low end at the very back of the pedal), making it possible to play with the foot extremely far back

on the pedal without feeling like your heel is on a different plane than the rest of your foot. Overall, the footboards are streamlined and compact. Each features a removeable toe-stop.

All of the pedals are equipped with a new spring-connection device that Pearl has dubbed the *Floating Spring Pendulum*. Instead of a "bobbin"-style pulley on the side of a rocker cam, the *FSP* features an "in-line" spring attachment with roller bearings at each end of the pedals' hex-rod axles. Between the direct-pull action and the friction-free performance of the bearings, there is virtually *no* impedance to the spring-return action of the pedal. The *FSP* design gave all of the Pearl pedals an incredibly smooth action, with a real "floating" feel.

The *Floating Spring Pendulum* is fitted into the bottom of the device that connects the spring to each pedal's axle. Pearl calls this device the *Uni-Pressure* beater-angle adjustment. In effect, it is a drumkey-operated U-clamp that surrounds an extension of the pedal axle. When the clamp is loosened, the axle is free to rotate—allowing the beater angle to be adjusted forward or back. (Of course, changing the "throw" of the beater also affects the spring tension, but this can be compensated for by tightening or loosening the spring-tension adjustment after the preferred beater angle has been set.) Being able to set the beater angle goes a long way toward tailoring the overall feel of the pedal to suit one's individual playing style. So the *Uni-Pressure* system is a very nice feature, indeed.

The last feature shared by all the new pedals is Pearl's new *Quadbeater*. The beater gets its name from its four faces: two of felt and two of hard plastic. In general, the felt surfaces create a dark "thud" sound, while the plastic surfaces create a more pointed "slap." However, one face of each material has a horizontal curve, producing a narrow impact surface that adds a sharp attack. The other face of each material has a vertical curve, producing a wider impact surface for a fatter attack. So the one beater gives four distinct sounds to choose from. A small, cube-shaped height-adjustment casting on the beater shaft locks into a recess in the beater-holder, preventing the beater from rotating and serving as a memory lock. I have to say that the *Quadbeater* is so effective and easy to use that—depending on the demands of the music you play in a given night—you could

literally change beater faces (and thus bass drum sounds) between tunes.

P101 Power Pro

The *P101* is the "basic" version of the new trio. It includes all of the features listed above, and utilizes a non-adjustable single-chain drive system and a footboard-support rod (in place of a solid baseplate). It's quick and quiet, it folds into a compact space for pack-up (making it a great choice for one-nighters), and it would serve admirably in any light- to medium-duty playing situation (and in most heavy-duty ones, for that matter). It is, in fact, what top-of-the-line pedals wished they were a generation ago. At under \$160, it's a bargain.

P101P Power Shifter

Now we get to the goodies. On top of all the nifty features previously listed, the non-adjustable single-chain-drive *P101* adds a *Power Plate* stabilizer and Pearl's terrific new *Power Shifter* feature. The *Power Plate* is the sort of steel baseplate that's pretty standard on high-end pedals these days—but Pearl has added a touch that I particularly like: several pieces of heavily textured rubber on the underside of the plate to provide a non-slip grip. Many pedals employ *Velcro* for this purpose, but *Velcro* can sometimes hold on *too* well—actually making it difficult to lift the pedal up off of a drum rug. Pearl's rubber matting didn't create this problem—yet still held the pedal securely on the drum rugs I used. In addition, *Velcro* is no help at all on a smooth wood or tile floor, while the rubber matting would be.

The *Power Shifter* is an innovation by which the pedal's footboard can be instantly adjusted forward or backward to alter the leverage of its pull on the beater—and thus alter the feel of the pedal. This is achieved simply by loosening a drumkey-operated bolt in the heelplate of the pedal and sliding the footboard into one of three pre-set positions. When the footboard is further forward, the pedal provides more direct pull and power; further backward and the leverage increases for a quicker impact and response. Naturally, once you found the position you preferred, you'd most likely leave the pedal there (after you had fine-tuned the response of the pedal even further by adjusting the beater length and angle and the spring tension).



P101



P101P



P201P

However, the *Power Shifter* feature provides an interesting option. When it comes to bass-drum technique, some drummers start out strong, but fatigue over a long gig. Others start out a little weaker and get stronger as the gig progresses and they "warm up." It's not uncommon for those drummers to feel extremely comfortable on their pedal at one point in the performance—and not so comfortable later on. The *Power Shifter* option would allow such players to change the pedal's feel to suit their needs *instantaneously*—like shifting gears in a car. And the beauty of this feature is that all the other pedal adjustments remain the same, and the footboard can be shifted *back* to its original setting—and the pedal's original feel—whenever desired. I call that true flexibility and player-friendliness.

Speaking of player-friendliness, the last new feature on the *P101P* is perhaps the most valuable in this particular regard. The pedal is fitted with what Pearl calls its *Roller Cam Hoop Clamp*. A large wingscrew placed at the outer right edge of the footplate—well out from under the footboard—operates a cam that reaches under the footboard and tightens the actual hoop-clamp lever. (It sounds more complicated than it is.) This system eliminates the need to get on your hands and knees to attach your pedal to the bass drum. (Hooray!) It also gets the tightening bolt out from under the footboard—allowing for more footboard travel and eliminating the possibility of the footboard "bottoming out" and banging against the bolt.

P201P Power Shifter

The *P201P* is the heavier-duty big brother of the *P101P*. In addition to all of the features so far listed, the *P201P* adds an adjustable double-chain-drive system. Obviously the double chain provides additional strength (for those who stomp heavily enough to worry about

WHAT'S HOT

- **Power Shifter feature on pedals allows instantaneous adjustment of overall pedal feel**
- **Roller Cam Hoop Clamp System makes installing and removing pedals much easier**
- **P201P pedal includes adjustable chain linkage**
- **H985W hi-hat features Vari-Link footboard-angle adjustment**

WHAT'S NOT

- **spring tension range on H985W hi-hat is too stiff**

breaking a single *steel chain*). It also adds a bit more rigidity to the overall linkage, helping to prevent the footboard from moving from side to side during playing.

The most important feature of this chain system, however, is the length adjustability. A small drumkey-operated bolt—located at the end of the chain that connects to the rocker-arm cam—can be positioned in one of three holes in the cam itself. This allows the footboard angle and beater-throw distance to be adjusted independently of the beater angle. (On the *P101* and *P101P* the non-adjustable chain permanently links the footboard to the beater, so whenever the beater angle is adjusted, the footboard angle changes as well.) The holes are spaced just under 1/4" apart, and I was surprised at how much difference this seemingly small distance made to the footboard angle—and the overall feel—of the pedal.

P101TW And P201TW

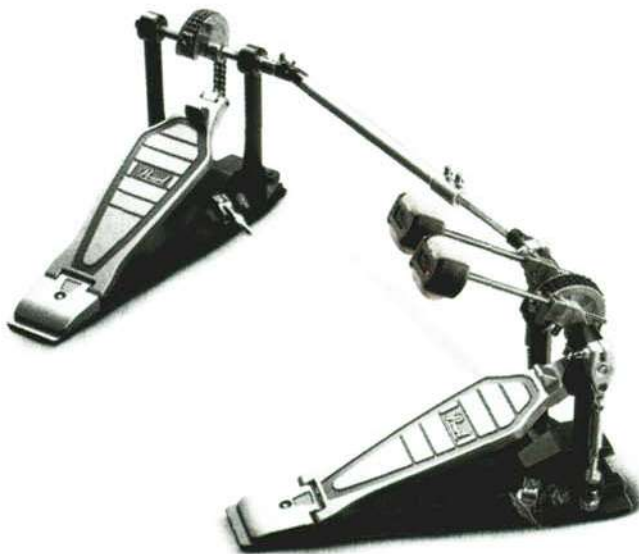
The *P101TW* and *P201TW* are the double-pedal add-on versions of their single-pedal siblings. They actually are the primary pedals with two beaters on two independent axes; the single-pedal versions become the "slave" pedals in this configuration. The *TW* versions offer all of the new features so far described. Beyond that, they connect to the "slave" pedals via a lightweight aluminum drive shaft with excellent universals—resulting in very little added resistance to the response of the remote pedal, and thus a very smooth action. (And having all of the various adjustments offered by the new pedals also made it easy to tailor the individual response of the primary and the remote pedal in order to accommodate the very different capabilities of my feet.)

Pedal Conclusions And Prices

I sort of have a split personality when it comes to bass drum pedals. I value flexibility and adjustment potential, and I really appreciate the ability to tailor a pedal's



When the *P101TW* (above right) or *P201TW* (below right) double-pedal add-ons are combined with their single-pedal versions, they are sold as the *P102TW* and *P202TW*, respectively.



feel to my personal needs. On the other hand, I cherish simplicity and ease of handling, along with basic functionality. The new Pearl pedals are an excellent balance of these concerns. They're easy to understand, easy to adjust, and absolutely delightful to play once those adjustments have been made. They're not super-compact, owing to their stabilizer plates (except for the *P101*), but neither are they massive or overly heavy. (And the memory lock feature on the beaters makes them removable for pack-up, reducing the overall space required for the pedals.) They operate smoothly and quietly, and they can be tailored to suit virtually any conceivable playing style. They are available in three price/style ranges to suit various budgets and/or physical requirements, and they're not priced outlandishly. Given all those factors, I can't help but call these new pedals winners!

The *P101 Power Pro* is priced at \$159, the *P101P Power Shifter* lists for \$184, and the *P201P Power Shifter* goes for \$194. The *P101TW* add-on costs \$359, the *P201P* add-on sells for \$369. Complete double-pedal packages combining single and twin pedals (in left- or right-handed versions) are priced as follows: *P102TW*—\$543; *P202TW*—\$563.

S985W Snare Stand And H985W Hi-Hat

Pearl has fitted the new *S985W* snare stand with reversible spike/rubber tripod feet that feature gear action. The gear allows the tips to be rotated and locked in such a way as to remain perpendicular to the floor no matter how wide or narrow the tripod legs are spread. Considering that that leg spread can go from *very* narrow (perhaps to fit between double pedals) to absolutely flat on the floor (to help support a large or heavy drum), this is a nice feature. The stand also includes double-braced legs and Pearl's *Uni-Lock* basket-angle adjuster. The *S985W* sells for \$149.

The *H985W Van-Link* Hi-Hat is another example of user-friendly design. The *Van-Link* is a footboard-angle adjustment operated by a small knurled knob. Turning the knob allows the footboard angle to be matched to that of other pedals (for comfortable foot-movement between the hi-hat



S985W



H985W

and a bass drum pedal, for example)—or just to suit the comfort of the player. This is a long-overdue feature, because a hi-hat footboard at the wrong angle can throw one's entire sense of balance out of whack, and make for a pretty uncomfortable playing experience. The *Van-Link* system eliminates this problem simply and effectively. Bravo!

Also new on the *H985W* is a spring-tension adjustment that's angled up and out from the main hi-hat shaft—making it extremely easy to reach and adjust from the drum throne. A very large knurled knob raises or lowers a mechanism that, in turn, stretches or releases the internal spring within the hi-hat shaft. This is much easier than trying to reach inside the tripod to twist a plastic collar in order to adjust the spring (a system found on many hi-hats today).

The cymbal-support system on the *H985W* is also new. The *CL98* clutch features a metal lock nut (as opposed to a nylon nut, which can strip fairly easily) and rubber spacers (instead of felt washers). Additionally, the seat cup for the bottom cymbal is also rubber, and is designed to support the cymbal on three curved splines (rather than on the entire surface of the cup). This keeps contact to a minimum, and really helps the cymbals to project their full tonality—especially at the high end. It's a small but meaningful improvement to hi-hat design.

My only criticism of the *H985W* is with the spring tension range. I found it quite stiff even at the lowest tension setting—and practically unplayable at the highest setting except with a *very* heavy top cymbal. I realize that a certain amount of this would "loosen up" over time, but I'm afraid the spring would still be pretty stiff if used with lighter-weight cymbals. I'd like to see the overall range of the spring tension moved down a bit, so that it could go from "loose and floating" to "firm and resistant." I would think that should cover just about anybody's requirements.

The *H985W* hi-hat also features swiveling double-braced legs and geared spiked/rubber feet, and carries a list price of \$239. (And for double-bass players, an optional new *DCL-90* drop clutch—for use on any hi-hat—is available for \$22.)

Regal Tip Specialty Sticks And Brushes

by Michael Bettine

Today's drummers and percussionists need to cover a lot of different musical styles. A pair of sticks, a set of wire brushes, and perhaps some timpani mallets are still the basics—but they don't always fulfill a player's needs. Regal Tip has long been an innovator in specialty stick and mallet design to meet those special needs, and the five new models reviewed here continue in that tradition.

Flares

Regal Tip's product brochure describes *Flares* as a "*Blastick* with a soft, flexible vinyl handle." But with the flexible handle they remind me of a much longer *Ed Thigpen* model brush. They feature bright red polypropylene bristles complemented by a black handle. Vinyl and rubber handles haven't always been my favorites, but after a few gigs I found the *Flares* extremely comfortable to grip. The vinyl had just enough tackiness to feel secure in my hands. And the 15" length gave the *Flares* excellent balance. I found them perfect for Latin/samba patterns and 16th-note country backbeats. There's also enough "meat" to the *Flares* to



Flares

play rimshots, cymbal crashes, and cowbells. A small rubber O-ring allows the tightness of the bristles to be adjusted, creating a variety of sounds from a tight, stick-like "whack" to a very loose, brush-like "swish." A nice alternative to a stick, *Flares* sound and look as good as they feel. They're priced at \$17.95 per pair.

Ultraflex Brushes

Regal Tip's wood-handle wire brushes have been a market favorite for years. New *Ultraflex* brushes combine the nylon bristles from Regal Tip's *Whiskers* model brush with a 5A-diameter wood handle. The first thing you notice is the 14 3/8" overall length—which is 1" to 2" longer than the average brush. This extra length gives the *Ultraflex* brushes a superb balance and a stick-like

feel. On the job, I used them for all brush applications, and I was able to get a very crisp and bright "swish" sound without having to press down hard. I did, however, find the spread of the bristles a little too wide for my taste. (I corrected this problem easily enough by borrowing the O-rings from the *Flares* and constricting the spread to my preference.)

Aside from their excellent balance and sound, the *Ultraflex*'s nylon bristles have the



Ultraflex Brushes

advantage of not bending like wire brushes. They also won't get caught in the vent holes of a *Genera Dry* batter head. They're available at a list price of \$17.95 per pair.

OPUS Multiple Percussion Mallets

Back in college I glued some felt timpani balls on the end of a pair of sticks for a recital piece. They weren't perfect, but they worked. Noted percussionist/educator John Beck has designed Regal Tip's *OPUS* mallets to fill that type of need. There are two models, each based on a shortened 5A wood-tip snare drum stick. The *MPX* model has a hard nylon ball on the butt end; the *MPM* has a hard felt ball. The unique feature is that the balls are attached to the stick by a 1 1/8"-long brass rod—suitable for playing triangle and other metallic instruments. The *MPX* is designed as a mallet for xylophone or bells, but I also found it excellent for playing crotales, cup-chimes, *Granite Blocks*, and other small percussion items. The *MPM* felt ball works well on cymbals, toms, and timpani.

The center of gravity in both models is nearer the ball ends, with the lighter *MPM* feeling better-balanced overall. Still, I was able to play articulate snare-drum patterns when using the drumstick end. My only reservation regarding *OPUS* mallets relates to how well they will stand up under repeated hard hitting. Otherwise they might be just the thing for percussionists, pit musicians, or college students playing in quick-change situations. They're priced at \$21 per pair.



OPUS Multiple Percussion Mallets

Conga Sticks

The problem with using a traditional drumstick or mallet on conga drums is the thin sound that is produced. To address this problem, Regal Tip offers the most unusual-looking mallets I've ever seen: *Conga Sticks*. Attached to a 5B-diameter wood handle is a flat, flexible, rectangular beater covered with a sewn leather sleeve. The large surface area and heavy weight of the *Conga Stick* beater is designed to simulate the human hand—thus giving more fullness to the sound.

And how is that sound? Great! On a conga I was able to play convincing versions of my favorite patterns. In fact, the open and muffled tones were indistinguishable from the ones I played with my hands. The bass tone in the center of the head was a bit shallow, but it was still far better than what any other stick could produce. In addition, I was able to get a good-sounding "slap" that was much brighter than one played with a hand. (A hand still has more weight to it and produces more bottom.)

I tried one stick in my right hand while playing a 14" Remo tar. The "dum," "tak," and "slap" sounds were very good, and I was able to play basic patterns. In fact, the *Conga Sticks* worked on a variety of hand drums—and were generally just fun to play with.

Conga Sticks would work well for a multi-percussionist who needs to move between a variety of drums, cowbells, and blocks. Drumset players, other instrumentalists, or vocalists who only occasionally double on congas would find these a welcome relief from the sore hands they might otherwise get. They would also be excellent for children, the elderly, or others who might not have much strength in their hands with which to play drums. *Conga Sticks* carry a list price of \$29.95 per pair.



Conga Sticks



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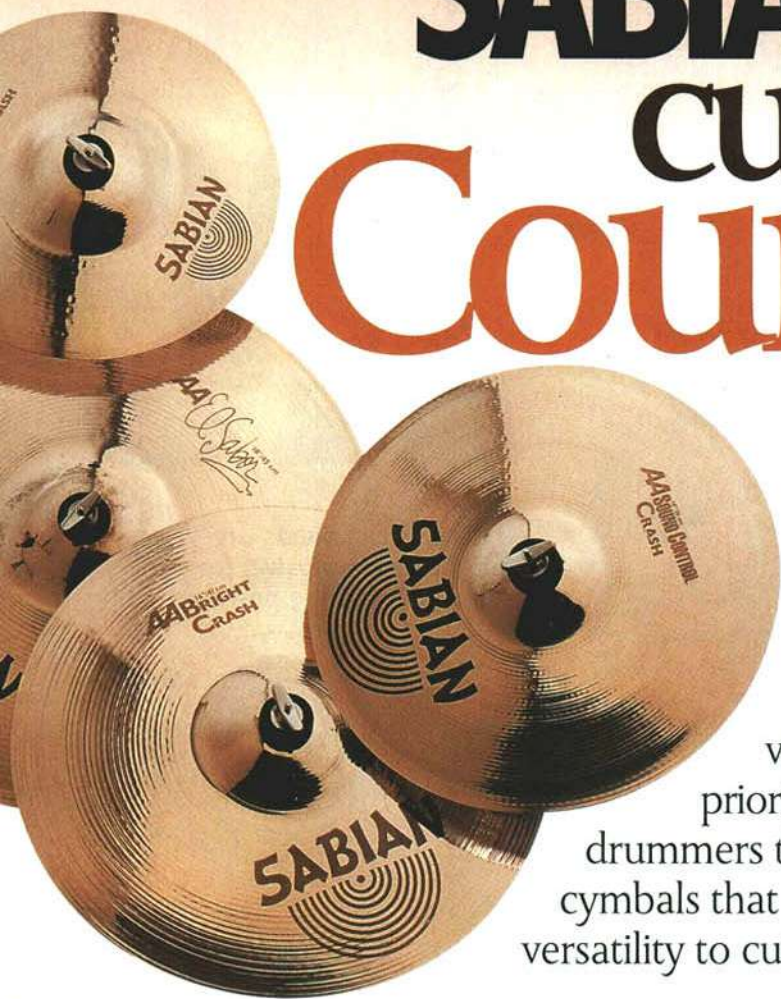
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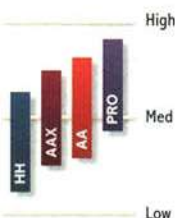
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Obelisk *Custom Series* drums feature 100% cross-laminated maple shells, in the customer's choice of six- or eight-ply. Bearing edges are cut at 45° and hand-sanded for maximum tone capacity from each shell. The shells are finished in polyester

lacquers and hand-polished for "a beautiful and durable finish." The *Custom Series* allows customers to choose the sizes and colors (standard or custom) of their kits. Custom graphics are also available. Drums are sold individually; a five-piece kit configuration would begin at approximately \$1,500 (U.S.). **Obelisk Drums, #5, 4315 64th Ave. S.E., Calgary, Alberta, Canada T2C 2C8, (408) 236-9169.**

Yamaha Vibraphones, Student Percussion Kit, And Improved Boom Stand And Multi-Clamp

Yamaha has expanded their line of vibraphones with one new model for, students and another for pros, and has introduced a beginner's percussion kit and improved drum hardware.

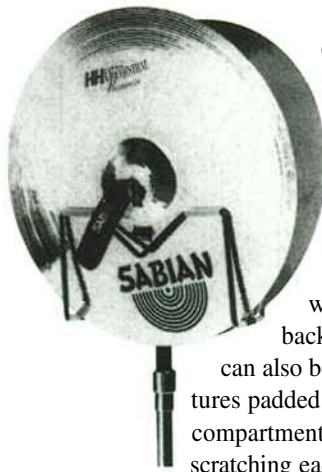
The professional-level *YV-3710 Gold Tour* vibraphone features gold-finished aluminum-alloy bars. The *YV-520* student model vibraphone offers natural-finish aluminum alloy bars. Both feature a variable-speed motor, a height-adjustable collapsible frame, and a silent fan start/stop button.

Yamaha's new *Student Percussion Kit* features orchestra bells with aluminum tone bars mounted on a wooden frame, a tunable practice pad, an adjustable stand that fits both the bells and the pad, a sheet music rack, and sticks and mallets. It's priced at \$335 with a soft, backpack-style bag or \$350 with a hard, molded case.

Redesigned Yamaha drum hardware includes the *CS-635* cymbal boom stand (\$110), which now features three sections for more positioning options, and the *CSAT-924* parallel multi-clamp (\$40), which now opens at both ends to facilitate "easy placement and fast tightening." **Yamaha Corporation of America, Band and Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899, (616) 940-4900.**

Sabian Hand Cymbal Straps And Cradle And Cymbal Carrier

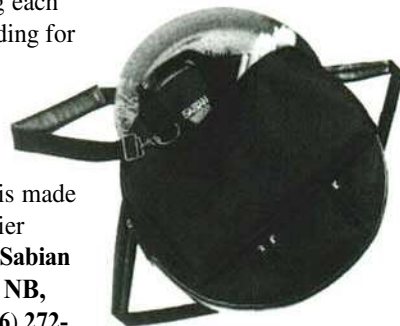
Sabian recently introduced new straps and a new cradle for hand cymbals, along with a backpack-style cymbal carrier. The new EZ cymbal straps feature a steel ball stitched into each strap to eliminate the need for knot tying and to offer enhanced "no-slip playing security." Straps are made of black leather with the Sabian name embossed in gold.



Sabian's *Hand Cymbal Cradle* is designed to fit into the upper tube of any standard cymbal stand for convenient placement near the player. It's made of lightweight metal with plastic protection on all cymbal contact points.

The design of Sabian's *BacPac* cymbal carrier distributes the weight centrally across the user's back for greater comfort—but the bag can also be slung over one shoulder. It features padded straps for carrying comfort, main-compartment dividers to prevent cymbals from scratching each

other, impact-resistant padding for cymbal edge protection, an oversized pocket for sticks/mallets, and three small "organizer" pockets for smaller items. The bag is made of wear-resistant, high-denier nylon, with metal zippers. **Sabian Ltd., Main St, Meductic, NB, Canada EOH 1L0, tel: (506) 272-2019, fax: (506) 272-2081**

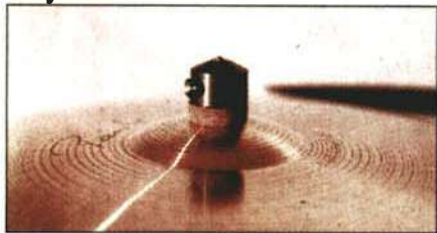


Cymbal Salvage

Cymbal Salvage is a service created to repair cracked cymbals. The company does not claim to be able to return a damaged cymbal to its original condition; rather they offer a way to treat the cymbal in order to retain its usefulness—thus "salvaging" it from being disposed of entirely. (For example, a cracked crash might be cut down to become a "bell" crash or a "piggyback" effect cymbal.) This is achieved by a variety of methods, including reducing the overall diameter of a cymbal cracked at its edge, notching a

cymbal cracked in from the edge, stop-drilling, etc. The company will also install rivets and clean cymbals. **Cymbal Salvage, 28336 Sinsalido Ave., Canyon Country, CA 91351, (805) 299-9096.**

Slicknut Quick-Release Cymbal Holder



The *Slicknut* is a one-piece unit that serves the same purpose as the separate felts, washer, and wing nut found on cymbal stands. It tightens down to the user's

desired tension, yet quick-releases with the touch of a thumb. In addition, the unit features a special locking system that deters unauthorized removal of the cymbal from the stand. Each *Slicknut* is hand-machined from solid steel with a black *Delrin* base and features sixteen precision parts. Suggested price is \$34.95 plus shipping and handling. **M.D. Custom Accessories, Inc., P.O. Box 702, East Hampstead, NH 03826, (603) 382-9585.**

Drum Ruggers



Designed by a working drummer and former drum roadie, *Drum Ruggers* are custom-molded blocks made of high-impact plastic. Designed to be permanently attached to a

drummer's rug, *Ruggers* are said to stop the bass drum and hi-hat from creeping away from the player. They can also be used to locate any part of the drumset that sits on the rug—helping to make setups less time-consuming and more accurate. Because they are designed with two working surfaces, *Ruggers* can also be attached to risers or staging, and are easy to re-locate if the drummer's setup changes. They are available in two-packs (\$14.95 plus S&H) or four-packs (\$24.95 plus S&H) from **Solid Advice Consulting (attn. William Cady), P.O. Box 449, Honeoye Falls, NY 14472-0449, (716) 624-5273.**

New DuplicateX Beaters

Taw's Drum Works has added two new bass drum beater models to its DuplicateX brand of drum accessories. The *Red Devil Flying Wedge* is cut in the shape of a wedge, which is said to load the weight to the back of the beater head and allow for a "snappy" response and a "super-fat" sound. The *Double Play* beater offers a square striking surface on one side and a more traditional curved surface on the other side. Both beaters are self-aligning to maxi-

mize the impact-surface area, and both feature heat-treated alloy shafts and felt heads made under 100 tons of pressure. The heads of all DuplicateX beaters are balanced to work with the shaft as one unit. **Taw's Drum Works, 31025 Center Ridge Rd., Westlake, OH 44145, tel: (216) 835-1382 fax: (216) 835-1608.**

LP Offers Afro-Cuban To Rock Video

LP Music Group has released *From Afro-Cuban To Rock*—a new instructional video in their "Adventures In Rhythm" series. The video, featuring Santana percussionists Raul Rekow and Karl Perazzo, demonstrates how Afro-Cuban rhythms are implemented in contemporary musical settings. With the inclusion of rare concert footage of the Santana band, *From Afro-Cuban To Rock* is described as "the perfect combination of education and entertainment." **LP Music Group, 160 Belmont Ave., Garfield, NJ 07026, tel: (201) 478-6903, fax: 772-3568 WWW: <http://www.lpmusic.com>**

Hardcase Cymbal Vault

MBT International has augmented their line of hard polyurethane cases with a new *Cymbal Vault* carrier for cymbals. Designed to hold as many as twelve cymbals up to 22" in size, the *Cymbal Vault* is made of roto-molded polyurethane to "prevent cracking and increase durability by leaving no seams or weak points." The design also provides a reinforced center spindle. **MBT International, P.O. Box 30819, Charleston, SC 29417, tel: (803) 763-9083 fax: (803) 763-9096.**

Meinl Timbales And Splash Cymbals

Roland Meinl Musikinstrumente's new *Livesound* timbales feature Meinl's exclusive *Floatune* tuning system (which eliminates the need for shell-penetrating hardware). They are available with 13" and 14" powder-coated black shells. New *Marathon* timbales are available with 14" and 15" shells in choice of brass or chrome. Both lines feature double-braced, angle-adjustable stands with cowbell holder.



In cymbals, Meinl has introduced 8", 10", and 12" splashes to its *Lightning* series. The cymbals feature a "waved" edge design said to produce very fast opening, and then closing, of the cymbals' full tonal range. **Meinl U.S., 20301 Elkwood St., Canoga Park, CA 91306, tel: (818) 772-6543 fax: (818) 772-6581 e-mail: meinlusa@aol.com.**

Porcaro Multi-Drum Covers

Porcaro Covers now offers a line of soft, padded covers made for carrying two drums or a bass drum and cymbals.

The dual-snare model accommodates two snares up to 15" in diameter and 7" deep. The dual-tom model (available in 14",

16", and 18" diameters)

has a floating divider to accommodate any combination of rack and floor toms. The bass-drum-and-cymbal model is offered in 18/20" and 22/24" sizes. All bags feature black cordura exteriors, 1" foam rubber padding, black fleece interiors, KYY zippers, and double-stitched seams, handles, and straps. They're priced from \$125 to \$165 retail. **Porcaro Covers, P.O. Box 4416, North Hollywood, CA 91617, tel: (818) 995-6208, fax: (818) 981-2487**



Drum Doctor's Drums 2 Audio CD And CD-DOM



"Drum Doctor" Ross Garfield and Big Fish Audio have followed Garfield's drum sample CD, *The Drum Doctor Does Drums*, with a sequel featuring all new sounds. The new issue offers more than 1,500 new samples of vintage and contemporary drum and percussion samples, including 350 bass drums and 800 snare drums.

Drum hits are recorded at different dynamic levels and articulations, with and without filters, "using the best rooms, equipment, and sound engineers in Los Angeles." CD-ROM is offered in Akai, SampleCell, and Kurzweil formats. The audio CD is priced at \$99.95, the CD-ROM sells for \$299.95. **Big Fish Audio, (800) 717-3474**

King Kong Kases Drum Dial Timpanic Pressure Gauge

The *DrumDial* timpanic pressure gauge from King Kong Kases is a drum tuning device that measures timpanic pressure rather than tension-rod torque. The "compact and user-friendly" device is said to facilitate easy tuning to a particular pitch, offer silent operation, and be usable in loud environments. It's list priced at \$99.95. **King Kong Kases, P.O. Box 6595, Ashland, VA 23005, (800) 776-1525.**

Gretsch Reproduction Parts

Tanner Corporation has introduced solid brass, chrome-plated replacement parts for Gretsch *Broadcaster* snare drums. *Micro-Sensitive* strainer arms are priced at \$14; *Fast Tension* snare brackets are priced at \$42. **Tanner Corporation, 783 East 42nd St., Brooklyn, NY 11210, tel: (718) 434-4500, fax: (718) 434-3215.**

Three Wishes Pottery Ceramic Hand Drums



Three Wishes Pottery offers handmade, high-fired stoneware hand drums described as "very dense and durable and quite resonant." The drums are 7" to 12" in diameter and feature goatskin heads. Crystals formed in the firing process are said to add depth and beauty to the colored glazes of the drums' finish. **Three Wishes Pottery, R.R. 1, Box 321, Andes, NY 13731, (914) 676-3395.**

Sonor Sonic Plus Drums

Sonor's *Sonic Plus* line is aimed at "budget-oriented" drummers who still want pro-level sound. The drums feature thin birch shells without internal reinforcement hoops, and are said to offer "great resonance and a balanced volume of high and low frequencies." The *Sonor Auxiliary Mount* system allows mounting hardware to be attached to the drum lugs, eliminating the need to drill tom-mount holes in the shells. In addition, an external tom holder with double clamp can also be attached to another stand. Drums are available in three covered finishes and four stained finishes.

Hohner/HSS, Sonor Division, P.O. Box 15035, Richmond, VA 23227-0435, (804) 550-2700.

Hal Leonard Catalog

Hal Leonard Music's new reference book catalog includes color photos and descriptions of its reference books for guitar, bass, drums, recording, and MIDI and music technology, as well as musician biographies and how-to books on songwriting and the music business. **Hal Leonard, 777 West Bluemound Road, P.O. Box 13819, Milwaukee, WI 53213, tel: (414) 774-3630, fax: (414) 774-3259**

Zildjian Edge Series Cymbals, A Custom Projection Crashes, And Swish Knocker

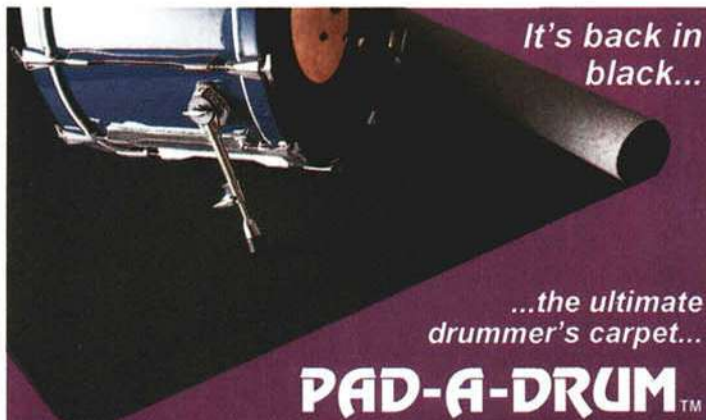
Zildjian's new Edge series is the first complete line of cymbals from the company in five years. The sheet-bronze line is targeted at young, rock-oriented drummers and is "value priced" between



the A Zildjian and Scimitar Bronze lines. Available models include 16" and 18" *Razor Crashes*, 14", 16", and 18" *Razor Thin Crashes*, a 20" *Solid Ride*, 14" *Max-Hats*, a 10" *Flash Splash*, and 16" and 18" *Total Chinas*.

New A *Custom Projection Crashes* are similar in nature to the A *Custom* line, but offer a slightly stronger high end for "increased cutting power and volume." They're available in 16", 17", and 18" sizes.

Popularized in the early '70s and now "back by popular demand" is the 22" *Swish Knocker*. This distinctive A Zildjian model features an upturned edge, a high profile, a round bell, and twenty rivets. Heavier than Zildjian's *Swish*, the *Swish Knocker* is said to be good for "explosive accents and exotic ride sounds and effects." **Avedis Zildjian Company, 22 Longwater Dr., Norwell, MA 02061, tel: (617) 871-2200, fax: (617) 871-3984.**



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Nashville Studio Drummers

Round Table: Part 1



Left to right: Milton Sledge, Owen Hale, Tommy Wells, Paul Leim, Lonnie Wilson.
Seated: Eddie Bayers, Jerry Kroon, Kenny Malone.

There was no more perfect a place for eight of Nashville's finest drummers to convene for a day of dialog than at the home of the original Grand Ole Opry, the Ryman Auditorium. Although in its early days drums were not allowed on its stage, the Opry's famous red barn painting served as the backdrop for the birth of country music in Nashville.

In the conference room, around the table—made from an original door from the Ryman—sat Eddie Bayers, Lonnie Wilson, Jerry Kroon, Milton Sledge, Tommy Wells, Kenny Malone, Owen Hale, and Paul Leim—virtually the cream of the Nashville studio scene. We joked that if a bomb had gone off in the Ryman that day, Nashville would be bereft of its musical foundation.

Kenny Malone, perhaps the most veteran of the group, served in the U.S. Navy for almost fourteen years as drummer and percussionist. Since his move to Nashville in 1970, his special creativity has been used by artists such as Don Williams, George Jones, Crystal Gayle, Kathy Mattea, and Alison Krauss.

Jerry Kroon came to Nashville from South Dakota nearly seventeen years ago, and has worked with such artists as George Strait, Sammy Kershaw, Keith Whitley, Merle Haggard, George Jones, Reba McEntire, Alabama, Willie Nelson, and Dolly Parton.

A keyboard player before becoming a drummer, **Eddie Bayers** didn't start playing drums until he was twenty-five years old. He has more than made up for his late start. There are very few artists he *hasn't* recorded with. His long list includes the Judds, Trisha Yearwood, Vince Gill, Rodney Crowell, Rosanne Cash, Hank Williams, Jr., Randy Travis, Alan Jackson, George Strait, Wynonna, the Beach Boys, Bob Seger, James Taylor, and Steve Winwood.

Paul Leim has enjoyed major success in both the L.A. and Nashville recording studios. While his country roster includes sessions with such artists as Randy Travis, Lorrie Morgan, Shania Twain, Dolly Parton, Reba McEntire, and Pam Tillis, prior to his Nashville move his pop/rock recordings included Diana Ross, Stevie Nicks, Neil Diamond, Whitney Houston, and Lionel Richie.

Tommy Wells moved to Nashville in the mid-70s and proceeded to record with such acts as Don McLean, Ricky Van Shelton, Foster & Lloyd, Ray Stevens, and Riders In The Sky. He has also recorded countless jingles.

Milton Sledge moved to Nashville from Muscle Shoals in 1984 and has worked with a long list of artists including Garth Brooks, Alabama, Vince Gill, Trisha Yearwood, John Anderson, Kathy Mattea, Tracy Lawrence, Toby Keith, Brooks & Dunn, Suzy Bogguss, and Neal McCoy.

By Robyn Flans

Owen Hale also moved to Nashville from Muscle Shoals, but in 1989. He has recorded with such artists as Mark Chesnutt, George Strait, Doug Stone, Patty Loveless, and Toby Keith, and is currently enjoying live work with Lynyrd Skynyrd.

Lonnie Wilson moved to Nashville in 1980, forming the successful group Bandana shortly thereafter. As lead singer of that band, he hardly played drums until after the band's demise. In the last few years, he has worked with such artists as Lee Roy Parnell, Martina McBride, Faith Hill, Alabama, Blackhawk, Brooks & Dunn, Tim McGraw, and John Michael Montgomery.



Photos by Rick Malkin

Two people were conspicuously absent from our discussion. We invited Buddy Harmon, a man whose recording career in Nashville is near legendary, but we were advised that he was in the process of undergoing open-heart surgery. The other drummer sorely missed was Larrie Londin, whose untimely death in 1992 left a hole in Nashville's heart and soul. By his acceptance in other genres of music with such acts as Steve Perry and Adrian Belew, Larrie helped bring Nashville the broader musical respect it so lacked and deserved. Those present carry on his legacy.



RF: You were saying, Jerry, that your very first gig in Nashville was here at the Ryman Auditorium. What was that like?

Jerry: It was really neat. I'm from South Dakota, and I got a call from a friend of mine who was playing bass with an old Opry artist, Charlie Louvin. He said there was an opportunity to come to Nashville to live. So I jumped at that opportunity. My very first performance was at the Ryman on a Friday night at the Opry in 1969. I played a snare drum with a brush and stick, and I called my mom and dad afterwards and said, "I've made it." [everybody laughs] The funny part was, in the excitement of being on the Opry, I forgot to tighten the snare drum stand so it would stay up, so I started out thinking, "This is cool," and by the time the song ended, the drum was down at my knees!

RF: You've all been here for various lengths of time, but I'm sure some of you have seen the development of the drums in Nashville in the studio context.

Kenny: When I first got here in 1970, there were no drum booths, and sixteen-track was the maximum. And they didn't have isolation like they do now. Even though all the records were being done at Columbia or RCA studios, they didn't have sound booths there.

Jerry: They only used house kits, too.

Kenny: Until I couldn't stand that anymore and started bringing my own.

Eddie: I was talking to

"The beautiful thing is that we can all walk in and individually work with people and have our individual sound. We haven't given up on trying to maintain our own sounds."

-Eddie Bayers

"The drummers who are playing nowadays played a lot of rock 'n' roll growing up. The influences they bring have influenced country back to the rock 'n' roll side. We all listened to John Bonham as much as we listened to Buddy Harmon."

-Paul Leim

Buddy Harmon about the old days, and he told me they didn't even use headphones!

Jerry: They sure didn't.

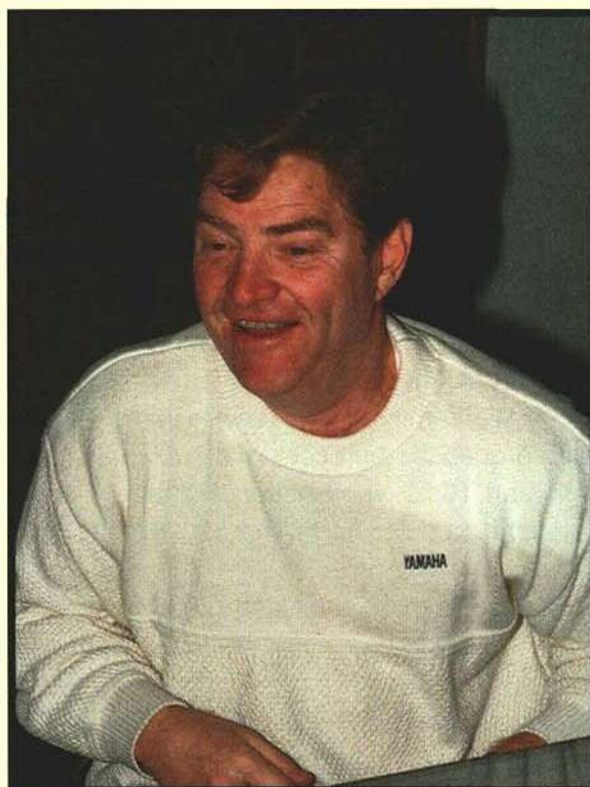
Kenny: They played so soft; Buddy played soft. When I was over in Columbia A one time, Charlie McCoy came down and said, "Man, they can hear you all the way up in A." It was the birth of rock 'n' roll.

Eddie: Actually, the birth of baffles.

Paul: We re-cut all of the original Roy Orbison material in the late '80s, because we couldn't get the masters. We tried to reproduce the sound of those early recordings, so we didn't use baffles. We'd get to a song like "Ooby Dooby" and say, "Now, where was everybody standing? Who was on the session?" Talk about going back in time to the mid '60s! Roy told me they used a three-track recorder, with one microphone for the rhythm section, one for the background vocals, and one for him. They'd move people around in the room—that's how they'd get their balance.

Kenny: I did some Patsy Cline re-dos where we used her vocal. They used to cut over at Columbia B, and there was a lot of leakage on her vocal. One tune was a duet with Willie Nelson, but the track was so clean when

Willie's voice came in that it didn't match the ambience of the track that she had done. So to try and get that sound, we put a mic' fifteen feet away from the drums—approximately





the distance she stood from the drums. It masked the leakage, so you couldn't tell where Willie's voice came in. It was great having to do it like they used to.

Paul: I have a question for you guys: In the late '70s and early '80s, L.A. went through this real controlled drum booth thing. Did Nashville go through that?

Eddie: Yes. Actually, to the extreme. I think the problem we suffered from was that deadness.

Jerry: I was playing single-headed drums.

Eddie: They'd make you tape your heads to the point where there was no tone.

Owen: It was, "Let's see how dead we can get them."

Paul: I don't know if you guys ever got to this extreme in Nashville, but my first gig in L.A. was with Tom Jones during the disco era. The producer wanted to do the first track through with just bass drum, then the next track with just snare drum. Then we did all the tom overdubs, then the hi-hat pass, and then the cymbal pass. There were like five passes, and the contractor was sitting there with his head in his hands. I walked over and said, "What's the matter?" He said, "That's five times scale." And I went, "God, do I love L.A.!" [everyone laughs] That was taking the isolation thing to a total extreme.

Kenny: That was probably the birth and development of engineers and producers wanting control over hi-hat, over snare drum—over all the different drums separately rather than as a unit.

Eddie: I've heard of all these famous quotes from drummers—one from you, Kenny. Someone was talking about your toms ring-

"The great engineers are unsung heroes. Any time somebody gives me a compliment on a playback, I point at the engineer."

Lonnie Wilson

"You put your drums under these microphones, under my EQ, and if they fit, fine, but if not, it's your problem. I'm not going to twist the knob to make things sound any different."

Jerry: Which put pressure on you as a player trying to break

ing, and your reply was, "Isn't that beautiful?"

Tommy: When I first started doing sessions here, when Eddie and Jerry were doing it, I remember all of us were playing single-headed fiberglass toms with *Emperor* heads.

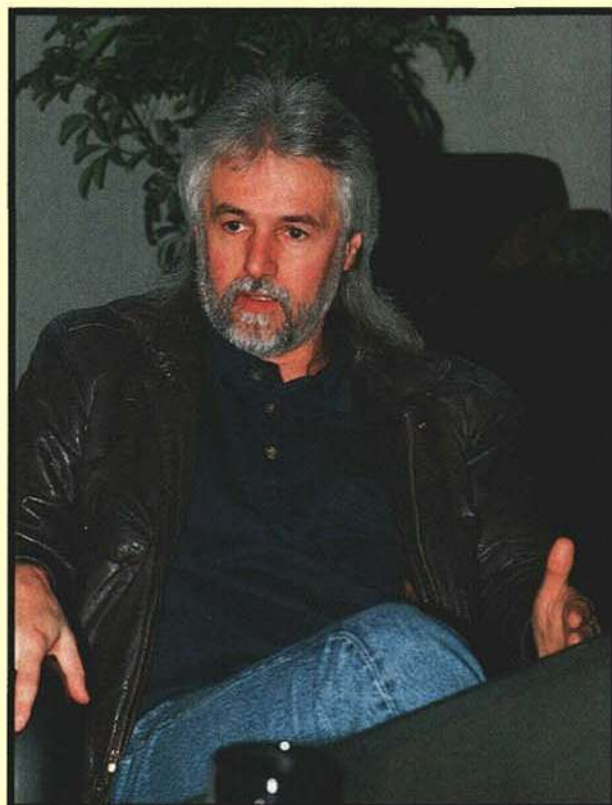
Jerry: In the early days, all you did was bring your own personal snare drum, kick pedal, and cymbals, because it didn't really matter since you were going to sound just like the hot guy anyway. If you were pushing the envelope, trying to get a little different sound, it didn't matter.

RF: It was the same thing in L.A. with Hal Blaine. They even rented his drums to other drummers, hoping to get his sound.

Eddie: The problem we suffered from in a lot of cases was the subjectiveness of the engineer. It was almost as if he was saying,

"When you're at a high-level recording—at a primo session—you're recording some of the best songs that are coming out of Nashville. On a great song you don't try to figure out what to play; you try to figure out when to lay out and let it play itself."

-Jerry Kroon



in.

Owen: You're at the mercy of the engineer.

Lonnie: Don't you find that the best engineers are the guys who get drum sounds like that? [snaps his fingers]

Jerry: Exactly.

Eddie: The beautiful thing is we can all walk in and individually work with those people and have our individual sound. We haven't given up on trying to maintain our own sounds.

RF: When did that evolve?

Eddie: It was a situation where engineers sort of agreed, "Yes, this is a good-sounding snare, this is a good-sounding kit." Unfortunately, you had to use *that* sound. But then *everybody* was using that sound. It was like, "You're going to eat this great meal," but after you eat it every night for ten years you might want to try something different.

Jerry: Also, music changed, and different guys came in and said, "We need something new because we're cutting different music." The stuff that you were doing down at Audio Media, Eddie, started changing things. I feel like we've changed a lot. Paul moved here bringing in his thing, and Owen and Milton bring in different ideas.

RF: Where does it stand now?

Kenny: It's always a cycle. People only notice or listen to what's different.

RF: But, if I may play devil's advocate, the comment about Nashville has been that it is formulized.

Paul: But so is L.A.

Owen: Anything that's successful will end up being formulized.

Paul: I've been closely associated with Nashville for the last six or eight years, and things have changed a lot. Drums are mixed hotter; they're featured more.

I don't know about anybody else's kids, but my teenage boys hate programmed music. It got to the point where that's all that was out there in pop. That's why there's been a huge influx to the country market. And the players who are playing nowadays played a lot of rock 'n' roll growing up. The influences they bring have influenced country back to the rock 'n' roll side. We all used to listen to John Bonham as much as we listened to Buddy Harmon.

RF: Is there a general statement anyone would like to make about trends in the studio now, such as triggering, sampling....

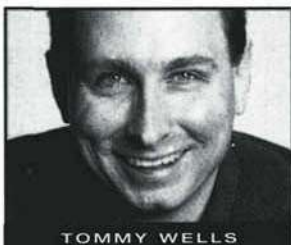
Lonnie: It's going back to acoustic now.

Owen: Everybody got into this triggering thing and everybody started sounding the same.

Milton: I think drums are coming back out of the isolation booths. Usually when we go in the studio, there are guitar amps in those old booths. Being out on the floor has opened up the drum sound. The acoustic thing is happening.

Eddie: My concept on that is it's 50/50. In a lot of cases—as much as we'd all like it to be otherwise, once you leave the studio, your performance is in the hands of the engineer and the producer. The point is, they're going to make the record they want to, and if it's successful, then we've done our job. The other side of that is, even if the engineer left the drum sound pure and put an inverse room gate on a certain drum, then is that pure? When your drum

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has the effect on it, it wouldn't be any different than a sample being used along with the original sound.

Owen: I agree.

Tommy: It also depends on who you're working for. I do a lot of jingles, and the people who work in that area have a saying: "We want to hear the science." They want to hear all the techno stuff. They want to hear your drums, but on *top* of the drums, they want to hear a sample coming from every place.

Paul: We all work under such an incredible variety of circumstances. When we were doing Shania, the engineer didn't want any samples at all. The next week was something entirely different. But I would say that now there is a definite trend toward acoustic. I've actually had engineers take the tom mic's away and just use the overheads, though they might mix in the samples that the toms were triggering.

Owen: I actually like that.

Paul: Then you'll have somebody who wants to mix them 50/50. Then it'll be something like Peter Cetera or Randy Travis, where you're playing with a program. You never know. You walk in and some guys will go, "Oh boy, you brought everything." You go to the next studio and they'll say, "What did you bring all that stuff for?"

Tommy: It's a similar thing with the studios. You work at one place and they've got all these great mic's, and then the next day you're across the street and they have RE-20s for the toms and they sound horrible. I can beat their drum sound just by plugging into the rack.

Jerry: Like all these guys, I try to show up with a good drum sound. I know they have all the technology to do whatever they want. I'm just concerned with trying to play the music the best I can at the given time and give them the best starting point, drum-sound-wise. After that, I'm outta there. We're hired guns.

RF: This is a good time to ask how much abuse the session drummer should take. Maybe the artist can't sing, the producer can't produce, the engineer doesn't know what he's doing—and they're blaming it all on you. Have any of you ever walked off a session?

Jerry: At the high level that some of these sessions are going on, I don't think there's that kind of abuse.

Eddie: We have to maintain the understanding that we didn't call them; they called us. So if I accept the date, what transpires during that date is fair game. The only thing that really hurts in some cases is when you know they have taken too much control and we can't contribute the knowledge that we have accumulated. If we see that they're going the wrong way, and we realize we don't have control, we have to let go of that and just do what we're hired to do.

RF: Have you ever asked to take your name off of a project?

Kenny: One time long ago I asked them not to use my name because a cut rushed and dragged between the beats of every bar.

RF: What was that session like? What did they want from you?

Kenny: I had to make a chart and mark which beats rushed and which beats dragged on every bar. I was overdubbing. Some days you've just got to eat it. When you leave the studio, you've got to let it go. I don't care how great the session is; when they get to

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overdubbing vocals, you are not responding to that vocal timing and the singers are not responding to you. That's a shame, because *that* is what music is to me.

Owen: Amen.

Kenny: Then after they get done overdubbing, the engineer or producer might want something brought up, or the levels changed between overhead mic's and close mic's. For every foot that sound travels, it takes one millisecond. If the overhead mic's are changed in the mix from the original tracking session, where everyone was responding to each other, and you move the mix on the snare drum from close miking to overhead mic's, you've changed the groove by three milliseconds if they are three feet high. You get the tape back and say, "Man, it sounded so good on the session. What happened?" It took me a long time to figure that out.

Paul: As far as the abuse level, it seems that the less money you're making, the more abuse you get, and the more money you're making the less abuse you get. If you're doing a high-level gig, everyone there is highly professional. Everyone there

really knows his gig. The engineer is one of the best in town, the second engineer is the best in town, the producer is one of the best.

Jerry: And the key thing that needs to be brought up is when you're at a high-level recording, at the primo session, you're recording some of the best songs that are coming out of Nashville. We can't forget the song. On a great song you don't try to figure out what to play; you try to figure out when to lay out and let it play itself.

Eddie: That's true; a great song usually plays itself.

Jerry: You get all the icing on the cake at that higher level. Sometimes you're doing a date where the songs aren't as good and the budgets aren't as big. Then it's not abuse, but it is more pressure on you.

RF: What is the dialog that goes on in a situation like that? When do you try to make a suggestion? What is acceptable?

Milton: You usually try to make suggestions on demos, because that's when they want them.

RF: What about in a situation where it's not so high-budget?

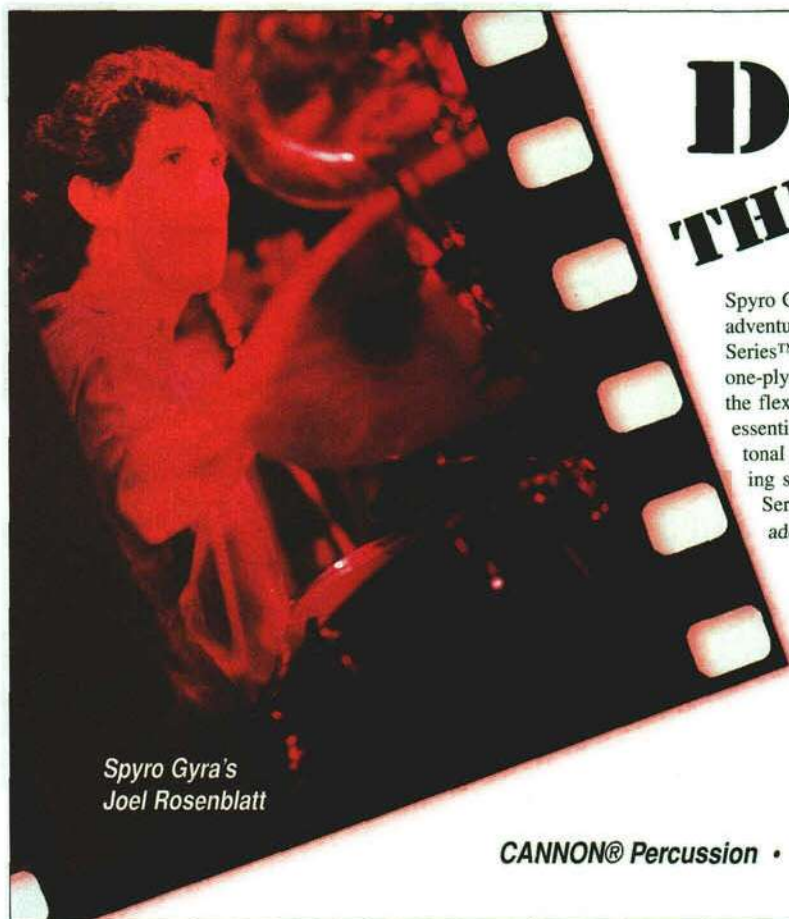
Jerry: I feel like all these guys—you go in and try to please the person you're working for. But what happens if they don't have the kind of money to do the session they want? They want it to sound like Amy Grant, and we only have six to nine hours to do ten songs. Amy Grant's songs aren't cut in ten minutes. They work on them. On a lower-budget session they want that high-level sound.

RF: So if they've reached for their checkbook, what exactly would be different? Obviously they've paid for some good players.

Jerry: You'd have more time.

Lonnie: Time and the quality of the studio.

Jerry: Sometimes you can see them listening to a playback through the glass and blaming the player. You'll see them pretending to play a keyboard or drums or whatever, and you'll *know* they're talking about you. [everyone laughs] We've all been there. My theory is that I want to please these people. When they're driving down the road later on, I don't want them to think I was lying down on the job. If I feel it's coming at me, I'm going to stand



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up for myself. I'm going to go in and say, "Hey, what can I do to please you?" And if they're giving me a hard time, then I'm going to drop the hammer on them because I don't need that.

RF: So let's talk ideal situation—drum room, producer, and engineer. What does that mean?

Lonnie: To me the ideal situation is 90% up to the engineer. You can go into a supposedly great drum room that sounded great the week before, and the next week come in with a different engineer and it sounds like you're at a different studio.

Jerry: Wherever you sound good is my favorite room.

Milton: If I walk in and I see wood...

Owen: ...and high ceilings...

Milton: ...it's going to enhance the sound of a wood drum. There's no way it's going to make it sound bad. And if I see nice, bright, reflective surfaces, that's when I start thinking, "This is going to sound good." When I sit down at my kit and I can hear my drums through the headphones and the engineer comes out and says, "Man, those sound great. What can I do to

make them sound even better?"—that's when I'm talking big smiles.

RF: I've heard there's a new room in town made out of rock.

Eddie: Masterfonics. I haven't been in there yet.

Milton: It's overwhelming. If you want that ambient sound, it's there, but there's no way to lose it. You'd better love it.

Kenny: Any time you have a fixed room, it's not going to work on every song. Different studios sound better for different sounds.

Eddie: My studio was only supposed to be for overdubs and mixing, but they started tracking in there on a development project, and both Lonnie and Paul have played on some very big records out of that studio. They were cut and mixed there. I promise you that you're not going to play anything from Emerald or anywhere else that is going to sound any better.

Lonnie: It's a great room.

RF: That's what I mean. What is the variable that makes it a great room?

Paul: At Eddie's studio the guitar is set up in the lounge, the keyboard is set up in the

warehouse...but the vibe there is great.

Eddie: Obviously, the first thing is to find a place with some ambience. A good engineer will know what to do with that ambience. He can place his room mic's in strategic areas, where even by listening to the drums in that configuration he can go out and change room mic's and totally change it, but the main thing is he has air to work with.

Kenny: Air is important.

Paul: Acoustic drums, by nature, take on the shape of the room they're sitting in. You put an acoustic drumset in a tight booth, and it's going to sound small and tight, like boxes.

RF: We haven't touched on producers.

Jerry: I think the musicians are mostly the producers.

Eddie: It's a collective effort and the producer is like a coach. He doesn't run the ball or throw the ball, but he brings in an inspiration that helps us achieve the best performance. There is the artist, per se, but the musicians are artists, too. As a producer, if I found a great song and had a great artist, I would almost have to say noth-

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ing—just hire the right players. I know I'm not going to get anything they wouldn't want to put their name on. That's the integrity of the crews.

Tommy: A producer who will let that happen is a good producer.

Paul: Amen.

Tommy: When they say, "You play this and you play this," that's not going to be any good.

Eddie: The worst-case scenario is when somebody says, "This is what I'd do if I was the drummer." Then it's, *uh oh*.

Paul: Eddie, I heard a story about you. Supposedly a new engineer you hadn't worked with before came out and altered your bass drum sound and said, "Something isn't right with the bass drum," and he moved the mic', went back in, and had you hit the bass drum. Then he came back out and moved the mic' some more and said, "Boy, the bass drum just doesn't sound right. Can you get another bass drum?" And you said, "No, but we can get another engineer." Did you say that?

Eddie: Oh, yeah.

Paul: Touche.

Eddie: This is only in defense of our knowledge. We've done this enough to know when we're being messed with in the wrong way. If I thought this man had the qualifications and was anywhere in the ballpark of what we know, I would have reacted differently. But by what he was doing, I knew he didn't have a clue. None of us ever wants to go in and say, "Don't you know I've played with so and so?" But those of us who have been doing it for all these years do know what sounds good. If somebody is in there having a problem with it, we can pretty well eliminate us. [laughs]

Tommy: Also, you know that that drum sat in the same place a couple of weeks earlier with a different engineer, with the same heads and padding, and sounded great on tape. What is the one variable in the equation?

Eddie: As musicians we are very sensitive to the elements. We were talking about the design of studios, but I think it comes down to the *atmosphere* when you walk into that studio. There's a feel and a vibe you get—you know when you get into a

certain environment how you're going to perform. There are rooms you go into and there's a cold feeling, where it's hard to get a track. There are rooms I work in today where I know it is not going to be up to par.

Lonnie: That's the truth. For me, the common denominator is the engineer. When I walk in and see that engineer, whoever it is, I know what the session will be like.

Eddie: I would never take that attitude against anybody, but you'd have to be there to see it.

Jerry: If you play your drums as much as we do every day, you know what they're supposed to sound like. If you don't straighten that stuff out, then when you leave, the whispering begins: "I thought he gets a better sound than that."

Kenny: What I find the most frustrating in that situation is my own lack of knowledge in being able to communicate with that engineer exactly what he needs to do.

Paul: But that's not your job.

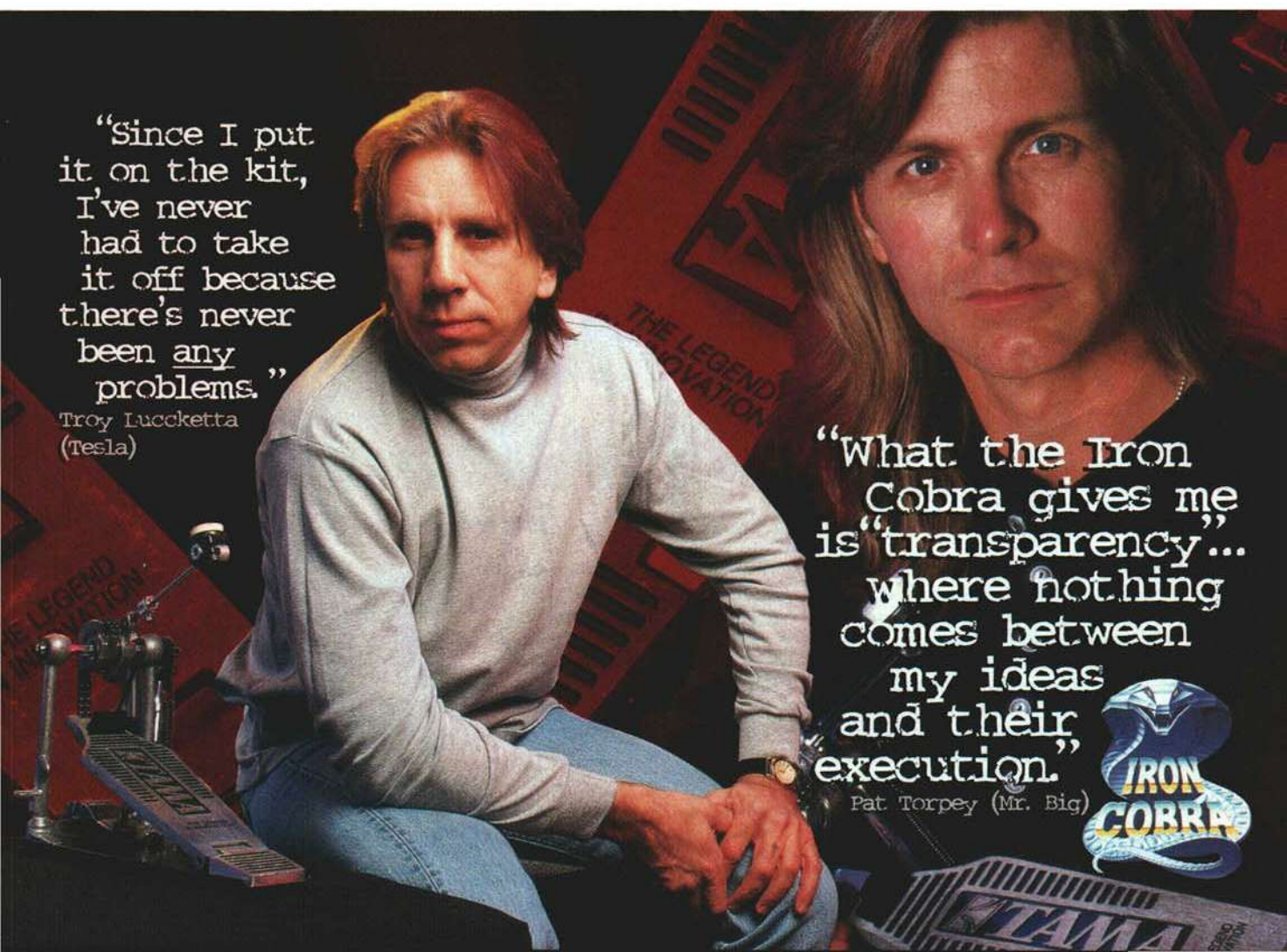
Kenny: It is when it means you're going to sound like shit. I remember an incident that happened to me—I was agonizing through

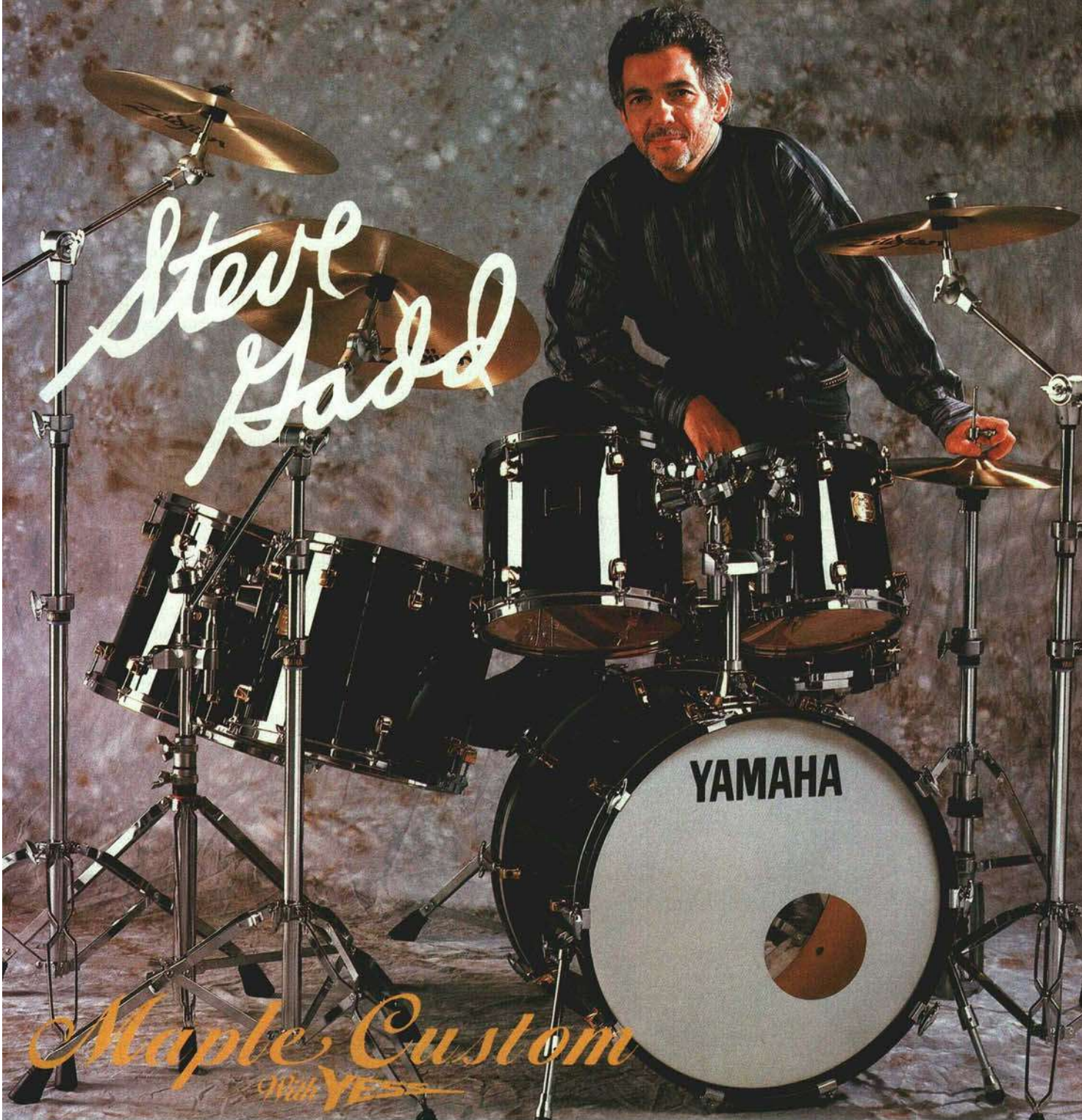
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three songs. We were on the fourth song and I said, "God, nothing I play is working. Nothing!" I asked the engineer out of the clear blue sky, "Are you using noise gates?" And he said he was. I said, "Take 'em off." I hate noise gates. Unless you realize what a millisecond in time is and you are used to working with it, every time you hit that drum it's not right. And if you don't know what to say or think about on those things, it's murder.

Paul: Especially for the subtleties you're known for.

Lonnie: The great engineers are unsung heroes. Any time somebody gives me a compliment on a playback, I point at the engineer.

Paul: Your question regarding the "perfect" studio—it's the *total* environment. It's the team, which is why we usually work together in teams. The record company is going to hand over \$150,000 to one person, and that person has to deliver something that is as close to perfection as possible, and he only gets one shot. The stakes are high. That's the reason it's hard for a new drummer to break in. The only reason the labels are spending that investment capital is to get back more money so they can make more records. They have to spend it as efficiently as possible with the people they know can accomplish it.

Eddie: I call it efficiency with quality.

Kenny: The ideal situation is where everybody is going for the same thing at the same time. You start with an idea, then you get a budget, then you get everything together—the logistics, the studio, the players. I also feel I have the knowledge to communicate with an engineer on what I need through those phones. "Take a little bit


off at 3k, put a little bit on at 10k." If you put the earphones on and everything sounds good, even the vocalist will want to keep his take. That happened to me with George Jones. We sounded so good in the phones that he'd go for the track live. That was the difference between when I got here in the early '70s and today. All the vocalists used to go for the live tracks. Nobody overdubbed.

Milton: If everything is cool, you don't need to do the song ten times. I was watching a PBS show the other night with Bruce Hornsby, and he said something that really hit home with me. He was talking about live performance with his band and he said, "Music should be played in the present tense." I thought that said it perfectly—especially for us. I know that the first couple of run-throughs are as good as it's going to get. Then it becomes, like Eddie said, that meal you've eaten ten times. It doesn't taste as good as it did the first couple of times you had it. I think a lot of spontaneity is lost in the recording studio.


Kenny: You have to imagine the setting and the response of the audience while you're trying to deal with what's going on in the lyrics.

Milton: When I'm sitting in the drum booth and the guitar player is tuning his guitar for fifteen or twenty minutes, I'll pull out a practice pad to start doing stuff, just to take my mind away from that same track, because it's got to be fresh every time. To me, that's one of our hardest tasks, keeping it fresh. Even if it's a song that you know you're going to be doing all day long, the pacing of that becomes a factor in what you're doing.

Eddie: Pacing becomes a subliminal knowledge, but you get to



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the point where you feel everybody starting to gel and then you can let it out. It's a matter of knowing the process of the artist you're working with. If you know that this guy is going to mess with the guitar, you might hold back a little initially.

Milton: The idea of playing music in the present tense really appeals to me. I'm not one of these guys who goes out and does a lot of live playing. I love to play live, but in this town I felt like it was getting to the point where I was just reading a chart in a

showcase situation. It got to the point where you couldn't go out and let your hair down and jam. Those kind of places aren't in Nashville anymore. Maybe you guys have found those kind of outlets, but I don't see them.

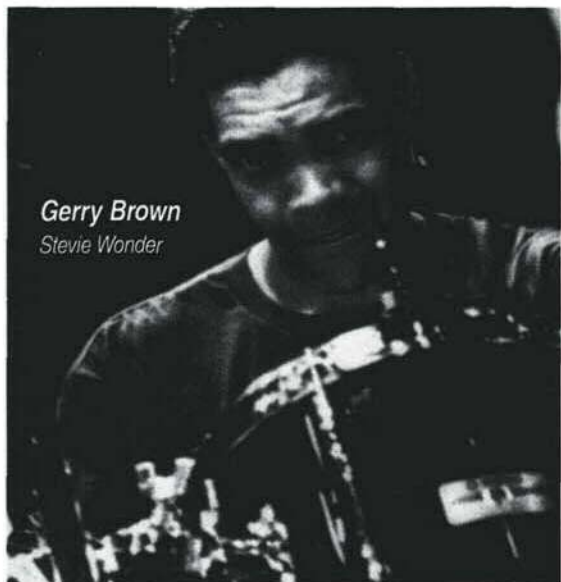
Tommy: I've been lucky in that I play with Jimmy Hall & the Prisoners Of Love. We haven't rehearsed in the last ten years. Everyone knows the tunes and we just go out and play until we drop.

Milton: In Muscle Shoals, Owen and I...

Owen: ...that's how we made a living for a while.

Milton: We'd play the gig and I wouldn't care about no click track or no metronome. If the song was faster that night than the night before, I didn't care. Everybody was digging it. Here, if you're going to play live, you might as well be in the studio getting paid some good bucks. It's the same situation. Getting that idea in the studio of being spontaneous and keeping it fun is the crux. I think the guy riding down the street in his pickup truck isn't going to care if you're using a *Black Beauty*, but he's going to know something about whether or not the song felt right.

See next month's MD for the conclusion of this round table discussion.



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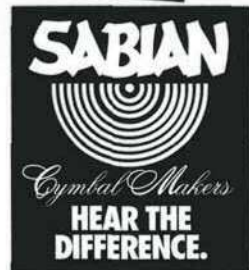
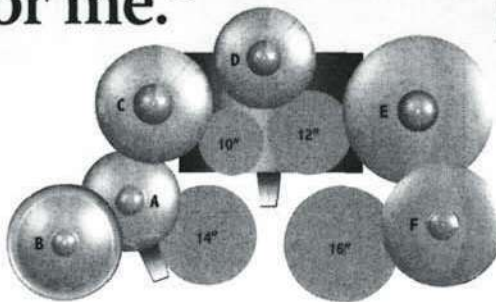
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Melissa Etheridge's Dave Beyer



Bonnie Raitt's Ricky Fataar

Alanis Morissette's Taylor Hawkins



While talking with the drummers for three of today's premier female performers, a few common traits become obvious. *Dave Beyer* with *Melissa Etheridge*, *Ricky Fataar* with *Bonnie Raitt*, and *Taylor Hawkins* with *Alanis Morissette* each have a passion for the individual styles they're playing, each emphasizes an acoustic approach to the drumming, and each provides a good deal of the creative spark that spurs these artists on. And there's one other trait they share: They all love their jobs.

By Robyn Flans

On New Year's Day, 1994, Dave Beyer rode his bike to the top of a mountain in San Diego—a ritual he had begun six years earlier—to contemplate and reassess his life. "I had started to read a book by Chris Stevens called *Head Control*, which really inspired me to take action. I had also read David Viscott's book *The Viscott Method*, where he talks about writing things down on note cards, making a bulletin board, and following a path. I had a bunch of note cards with me, and I was thinking about what I was going to write down."

Sitting in his sixteen-track studio, which he opened to the public in 1989, Beyer continues, "I came up with the idea to make three columns—goals, actions, and results. I started writing my goals, and the first thing I wrote was 'to get a gig with a name act.' In the actions column, I started to write down what actions I had been doing recently to support that. Those actions were playing in an original band with people who were getting name gigs or who had name gigs in the past. Then I would write the results of what happened."

Three weeks later, Beyer's life changed. The changes weren't exactly out of the blue, though. Dave had been sowing seeds throughout the L.A. area since doing polka gigs at the age of eight. He had also taken lessons, gotten his reading together, and kept working, gathering experience in an area of Santa Ana he describes as rough. It may have been hard, but it certainly provided Dave with an invaluable foundation.

"I was playing in a lot of black bands, which was just normal to me. Now I look back and realize what a great education that was. I was in a band for years with a bass player named Melvin Davis, who is now the MD [musical director] for the Pointer Sisters. I realize how special that was. Not many kids in Ohio get that chance." Beyer says he also took lessons from Chuck Fiores and Ralph Humphrey in the early '80s. He points out that learning to read also helped him obtain gigs at theme parks like Disneyland and Magic Mountain.

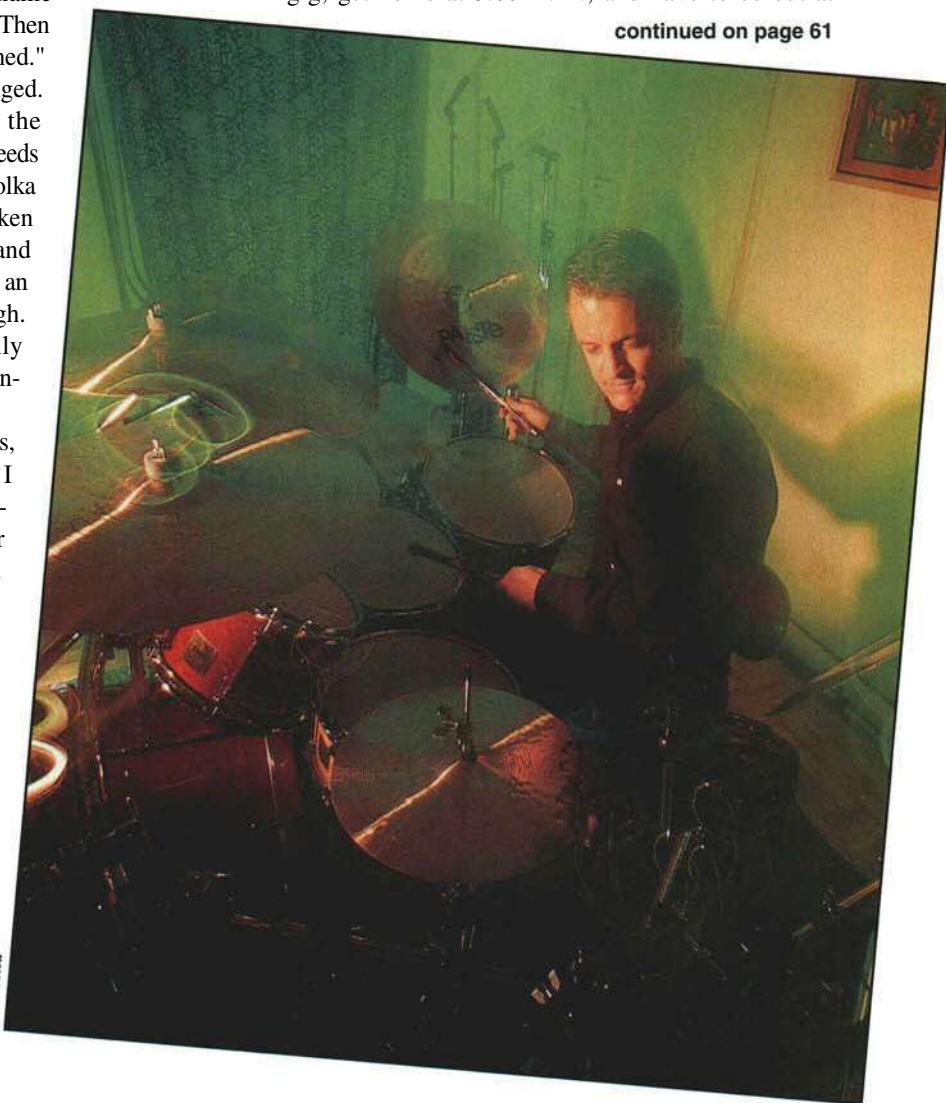
Dave urges drummers to learn to read. "A typical comment from a student is, 'I like drummers who are more like street players, but if you read, you're one of those *reader* guys.' What I say to that is, 'What

would happen if you were *both*? You might double your odds at getting more and better gigs. Wouldn't it be a shame if the band you've always wanted to play with called you at the last second because their drummer couldn't make it, you had to read one simple chart, and you *choked*?' I can't tell you how many times I subbed for people. I probably got fifty percent of the gigs I was involved in from subbing." Dave has put his reading talents to good use on everything from casuals to selected jingles, TV shows, and films.

While coming up, Beyer worked as many gigs as humanly possible. "The Magic Mountain gig was great because it started at 9:00 in the morning and went until 1:30, so I could always do night gigs. In the summertime, they would double us up and we would do eight sets. Then I'd play at night, sometimes in San Diego. I would leave Magic Mountain at 5:30, drive as fast as I could to San Diego, play a four-hour gig, get home at 3:00 A.M., and have to be out at

continued on page 61

Dave Beyer



Alex Sotoca

Ricky Fataar reached a crossroads in the late '70s. Having done quite a bit of touring, he felt it was time to stay off the road—or out of the sky, as it were. "I was touring with Joe Walsh, and we were in a plane crash in Kent State, Ohio. Nothing really happened—we had hardly gotten off the ground before the pilot decided to bring it down. But we were all very happy to be alive."

Having made the decision to stay off the road, Ricky floundered about the L.A. studio scene for a few years, wondering what else he could do. Out of the blue, he got a call to produce a record by an Australian singer named Renee Geyer. It changed his musical perspective.

"I realized my creative energy could be put into lots of other things," he explains. "I could play the guitar and keyboards, and I realized I could find songs, coach a singer through them, and be a record producer. Once I had done that, my whole life became very exciting again because it meant I had options. I've always

been interested in music in general. It's such a collaborative thing. It didn't matter to me if I was playing the guitar or the drums, as long as I was involved in the music. I wasn't bored with being a drummer, but until I began producing, I didn't know quite how to plug in."

Fataar taught himself to play music when he was growing up with two older brothers in Durban, South Africa. After learning from their Elvis, Everly Brothers, and Roy Orbison records, Ricky discovered jazz, being particularly drawn to Elvin Jones with John Coltrane. When the drummer in his brothers' rock band left, Ricky replaced him. By the time Ricky was twelve the band was traveling around South Africa. In 1968 they decided to go to London with their singer, Blondie Chaplin.

"We were looking for a record deal, but that didn't happen until the Beach Boys walked into a club we were playing in. They had their own record label called Brother Records. We got a record deal with them and moved to Los Angeles around 1970."

After recording a couple of albums at Brian Wilson's house and touring a bit, Ricky and his brothers decided to go their separate ways. Desiring to stay in America, Ricky asked the Beach Boys if he could play percussion for them. They obliged, and between 1971 and 1974, when Dennis Wilson was unable to tour, Fataar took the drum chair.

Next was an eight-month tour with Joe Walsh. Then, in 1976, Ricky moved to London for two years, where he played "George" in Eric Idle's Beatles satire, *The Rutles*. Upon returning to L.A., Ricky did studio work for such artists as Ian MacLagan and Max Gronenthal with producer Rob Fraboni, who was running Shangri-La Studios.

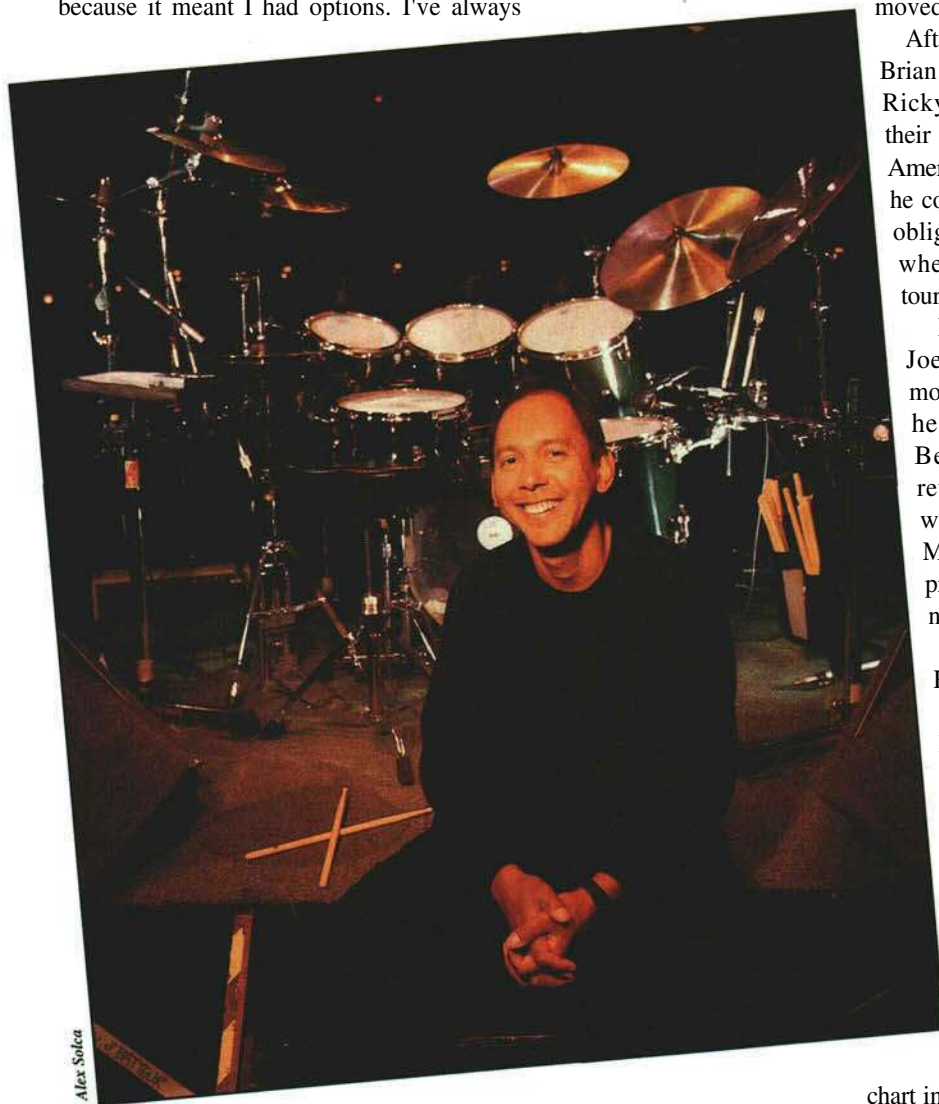
"That studio had quite a history," Ricky says, "because it was where 'Mr. Ed' the talking horse had been housed. It had been owned by Elvis, it had been a warehouse, and the Band put in a recording studio there."

Ricky remembers one particularly rough session at RCA at the time for David Cassidy. "It was with a big orchestra. I had only heard the song as a demo with a piano, so when we ran through it I had to fake my way through a

chart in front of me that I didn't know how

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Ricky Fataar



Alex Solka

It was a turning point in many ways. Taylor Hawkins as determined: *He was going to get the gig with Alanis Morissette*. After listening to a tape of three of her tunes for a few days, Taylor got in line with about a hundred and fifty other auditioning drummers. The odds were daunting, but Hawkins' confidence came to his rescue—he convinced himself *he* was the guy—and he succeeded in making it happen.

"All the other guys went in there and tried to play exactly what was on that tape," he recalls. "I went in there with the idea that I was going to play it like *me*. If they didn't like that, then I was definitely not the right dude for them. Jesse [Tobias, guitarist] was trying out with me at the same time, and we were both very rhythmic. We had never met, but we just looked each other in the eyes and played it exactly the way we thought the songs should go, keeping the vibe, but adding some balls.

"Everything has changed so much since then," Hawkins reflects, "even just the way we *look*."

They've certainly affected the way Morissette's music is presented—this is a kick-ass band that assaults you from the stage. "It's so different-sounding live from the album," Taylor says, "just because we're a harder band than the band on the actual recording. We bring a lot of different influences to the music. A lot of the lyrics are aggressive, so when we were putting the songs together for the live show we all thought the music should be more aggressive as well. Everybody who goes to the show says they had a different idea of what it was going to be."

Energy is what the live show is about, and the musicians feed off of one another. Taylor says that even though he establishes the tempo, he takes his cue from Alanis. "She might pull back a bit, which could be for any

reason. It could just be how she's feeling with the song that night. You don't immediately pull back after you hear one word, though. You just throw it on the backside a little more, like Bonzo. Or when the chorus comes up, you push it a bit. That sets

off the next verse for you. You can do that live. A lot of times it has to do with how the audience is reacting. That's definitely

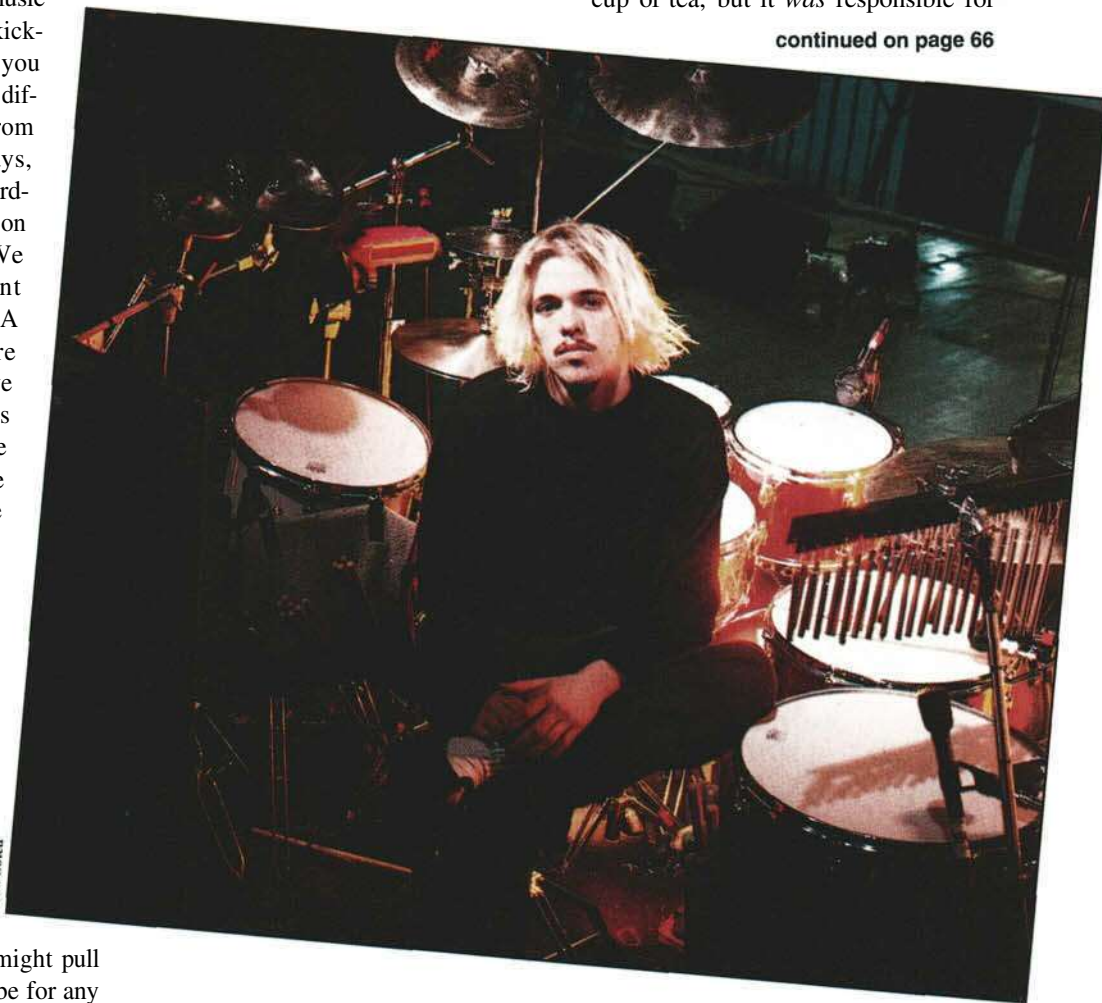
where we are getting our energy from. Whatever feel she's got going, I usually ride along on that and make it comfortable for her. We need to create something she can sing on top of. I've learned through the years that you really want to listen to the singer a lot, especially in a situation like this. This isn't just punk rock or something. It's kind of sensitive music."

Listening to other players is something Hawkins learned on his previous gig, with Sass Jordan. "Stevie Salas [guitarist] taught me to listen to everyone else. When you're young, you're only playing by yourself, and I think when drummers start playing with bands, they continue just *listening* to themselves."

Hawkins says the Sass Jordan gig was not exactly his cup of tea, but it *was* responsible for

continued on page 66

Taylor Hawkins



Alex Solca

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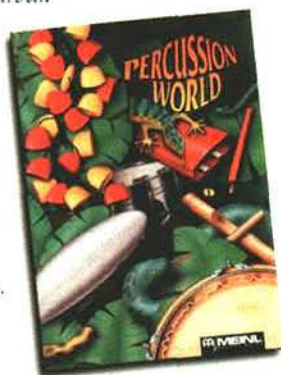
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Magic Mountain to do eight hours the next day. At that time, I was also teaching at PIT three days a week. So Sunday night I would get home dead tired and have to be up the next morning in front of a classroom. But it was great."

While his initial goal was to make a living playing any music, Beyer's objective changed to wanting to get to that next level. At that point, he began to split his playing between Top-40 and original bands. "The risk is bigger in an original band," he says, "but the pay-off is bigger, too. It's more rewarding, even if there are only ten people in the audience, because you feel good about what you're playing."

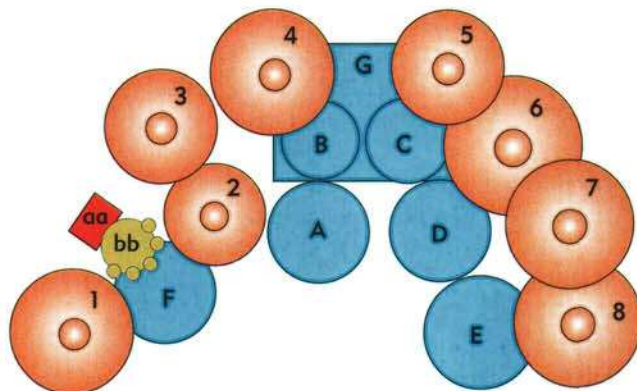
One original situation led Dave to Melissa Etheridge's door. Beyer had played in two bands with bassist Mark Browne, who eventually was contacted by Etheridge's guitarist, John Shanks. When Etheridge asked Browne who he wanted to play with, Beyer received a call.

"Her manager called me on a Saturday afternoon at about 4:00 and said they wanted me to learn eight tunes by the next morning. The first thing I did was get a sub for the gig I had that night. Then I bought all of Melissa's records and transcribed all the tunes I needed to know. I also listened to the others in case she suggested we play something else. I teach a class at PIT called Rhythmic Ear Training, where I play simple stuff on the set and the students write it down. It's essentially learning how to write head charts—what you play in the first

measure, breaks and figures you need to catch, and what happens at the end. I got really good at making these charts concise. So I transcribed her tunes the night before and played them over and over again with

headphones on. I got into a very positive mental state about the whole thing, and on the last page of my charts I wrote, 'Great job, you got the gig,' so I'd go in with a positive attitude.

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Dave Beyer

Melissa Etheridge

"Before I even walked in the door, Melissa, John, and Mark were sitting in John's car listening to a song he had written. So I sat in the car, eating cookies and hanging out with them. Melissa tells me now that *that's* when I got the gig—we all seemed to like each other right off the bat. Of course I'd have to be able to *play*, too.

"When we finally did play I did the best I could. One thing I absolutely loved about Melissa—and still love—is that it was no bullshit. She was on a stool, in a T-shirt, right in front of the drumkit with her twelve-string acoustic. There was a guitar player and a bass player, and it was, 'Let's play.'

"Beyond the hang, it's about playing the songs," Dave says. "Melissa will say, 'Here's the new tune I'm working on,' and the drum part will be obvious. Since she's playing acoustic twelve-string on almost everything, how can you miss? From there it's down to my being creative."

Of the tracks Beyer played on Etheridge's recent LP, *Your Little Secret*, he says, "We did all the pre-production here at my studio, which was really fun for me. She would come in with her acoustic guitar and say, 'Here's the first tune.' She wanted us to listen to it first and then she'd say, 'Let's play.' She has various feels she comes back to, so I had to be careful that I didn't go for the most obvious beat on every one, because songs need sections. I had to think it out: 'Okay, let's start this one out on the hi-hat' or 'Let's just play kick drum.'

"There's one tune I'm especially proud of, 'Shriner's Park,' which is a great, heartfelt song. Instead of just playing 16ths on the

hi-hat and cross-stick, which was obvious, I played a shaker with my right hand and other parts with my left. It's not any big musical breakthrough, but it's about looking for other ways to take common grooves and make something different out of them. Melissa is very helpful in suggesting things as well. She'll say, 'Turn off your snare drum and just play brushes, and don't play anything on the hi-hat' or 'Don't play the kick drum; let's make it a lonely kind of feel.' I love those kinds of suggestions because it makes me try things in a different way. I usually learn a lot about playing from songwriters. Usually the less they know about drums, the better, because they'll suggest things that aren't typical drum patterns. Maybe it'll be great, or maybe it'll be a suggestion that I can customize. It can turn out to be really refreshing."

The Etheridge gig has not only allowed Beyer free expression, it's provided him with many once-in-a-lifetime experiences. In one week in 1995, he played Woodstock '95 and met President Clinton in the Oval Office. (Dave handed the President a pair of *Rattlestix* that the drummer invented and that he can be heard using on Etheridge's "This War Is Over" and "I Take You With Me," the latter appearing on the *Boys On The Side* soundtrack.) The year's highlights also included performing at the Rock 'n' Roll Hall of Fame and opening for the Eagles in Australia. Among all of these moments, there's one, a show at Madison Square Garden, that he says he'll definitely *never* forget.

"Melissa was singing 'Silent Legacy' off the *Yes I Am* record," Dave recalls. "During the tour, there was this group of a few hundred fans following the band around in their own bus. When we

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started playing that song, they all lit their lighters, and everyone else in the Garden proceeded to do the same thing, singing the words and swaying. It was a very emotional moment. We had started that year by playing the Whiskey, and here we were, selling out Madison Square Garden. All of a sudden, Melissa lost it. She turned around to me with tears just rolling down her face, and we all started to cry. There we were, in front of 20,000 people, blubbering. She couldn't get the words out, so we just vamped...bar sixteen, and we're *still* vamping. I looked at her and all of a sudden I went into the role of the older brother and said, 'You can do it. Turn around and sing the tune.' She nodded, turned around, and got going. It was an unbelievable moment."

Although he's been on the road a lot, Dave still had time to produce an album by his wife, Debra Davis, whose support he is very grateful for. He also makes sure to acknowledge his parents' role in his life: "My mom drove me to drum lessons every week, and both my parents let me set up my drumset in the living room. I wanted to play along to Beatles and Monkees records when I was six years old, so my dad ran a wire through the wall because the stereo was too far away for me to plug headphones in. It makes me happy that they can now see a concrete thing—all of that paid off. If they had been the kind of parents who wouldn't allow the noise, who knows where I'd be today?"

Ricky Fataar *continued from page 58*

to read. Then I realized they had made some changes, so the next time they ran it through I pretended that something was wrong with my bass drum pedal. When they ran it without me, I listened and figured out what they had changed. That was a little dangerous. I should have taken the time to learn how to read. But I wasn't sure I wanted to be an everyday session player; even now I'm not that interested in doing that. I like to play on albums."

During that time, a project called *Green Light* with Bonnie Raitt heralded things to come, although not for quite some time. For the next eight years, 1980 through 1987, Fataar lived in Sydney, Australia and Nassau, in the Bahamas, playing on and producing records for Etta James, Phoebe Snow, and Womack & Womack.

Soon after, Ricky returned to L.A. for a short time, where he recorded Bonnie Raitt's next album, her landmark *Nick Of Time*. That album contains Ricky's favorite drum performance, "Love Letter."

"It's just a real straightforward kind of Memphis groove, but that's as good as it gets for me," he laughs. "The stuff I've done with Bonnie has been really natural for me. It's all been one or two takes, and in that instant, you get to capture everybody's life experience and all the things they listen to, because there's not much time to work out the little bits. You just go for it. There's something about the immediacy—there might be little warts and bumps, but it has whatever that essence is."

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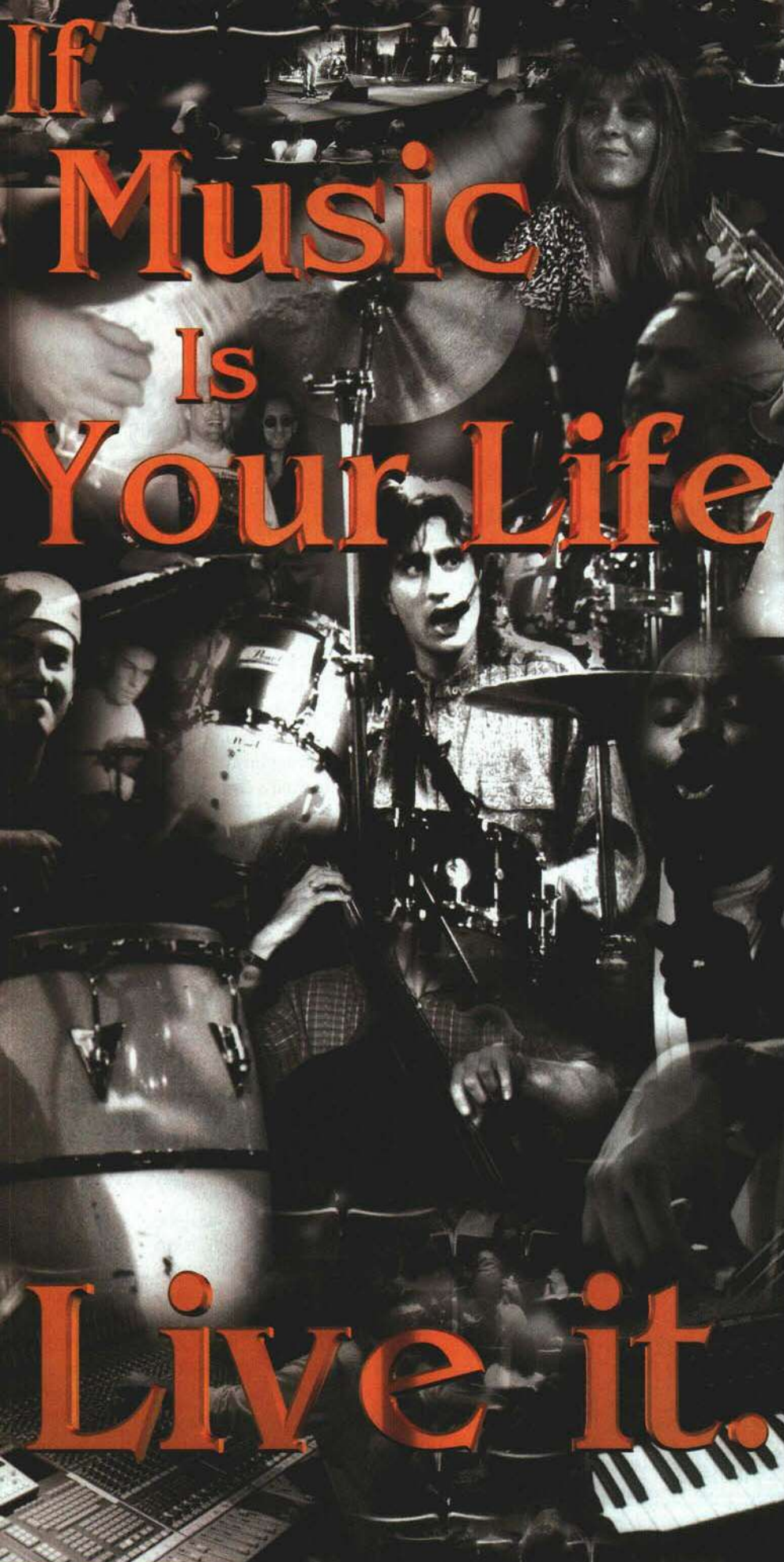
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After *Nick Of Time* was released, Ricky went back to Australia. "I was amazed when a friend told me that Bonnie had won all these Grammys. I rang her up and said, 'Is it true?' I stayed in Australia, though, playing on and producing different things."

Fataar was back in the States soon enough, though, to do Raitt's *Luck Of The Draw*, during which Bonnie asked him to join her band. Ricky decided it was time to try the road again. "I made that decision because, first of all, she's great. Also, touring is much more sane now than it used to be. She's been doing it for so long that she really has it organized. It's a comfortable situation. I've played on her last four albums, so it's not like I'm playing somebody else's parts, either."

With Raitt, Fataar only uses acoustic drums, an approach he



Alex Solica

says he prefers. "I just never got into electronics. As a producer, I program drum stuff, but I have found that there are other people who can do that better and faster than me. All Bonnie needs is a groove. Her nickname for me is 'the groove gazelle,'" laughs the 6' 2" drummer. "All she's really looking for is a feel. She doesn't ever say, 'Play this fill.'"

"One thing I like about recording with Bonnie," Fataar continues, "is that she doesn't like to play with click tracks and that

sort of thing. It just all moves naturally. If you're a drummer, you should have a fairly good sense of time, and you shouldn't fluctuate that much. But I guess what I'm listening to most is emotion."

Since Raitt doesn't pack the year with live shows, Fataar, who now lives in San Francisco, has time to pursue other creative endeavors. For instance, he produced Boz Scaggs' last record, *Some Change*, and plans to work with him on another record this year. He also hopes to be working on Keb Mo's new album, and ten years after producing Tim Finn's first solo LP, he is scheduled to produce another.

Ricky seems fairly content as he looks back on his interesting odyssey and laughs, "I don't really know what will be in the future. The older I get, the less worried I get. I'll just do the next thing."

Taylor Hawkins continued from page 59

taking him beyond being a music store employee and "going nowhere" with his original band, Sylvia. "The Sass gig was cool for what it was, but it's not really my trip. I did learn a lot, though, such as playing an entire hour-and-a-half show every night. I learned a lot about keeping solid tempos. With my own band, we'd fly off the handle and play everything three times as fast. With Sass, you couldn't do that."

"I also learned about being a bit more disciplined," Taylor goes on. "You're out there doing it every night, and you're with good musicians. Stevie Salas has been doing it a long time, and he's a slave driver, but it was good for me. It would be, 'This ain't no high school gig, man.'"

Taylor figures Salas liked his energy and vibe, though. "I also think he liked the fact that I wasn't so schooled but still had a lot of interesting ideas," says the Laguna Beach, California native, who is completely self-taught. "I was definitely rough around the edges when I started that gig, I especially notice that listening back to it now."

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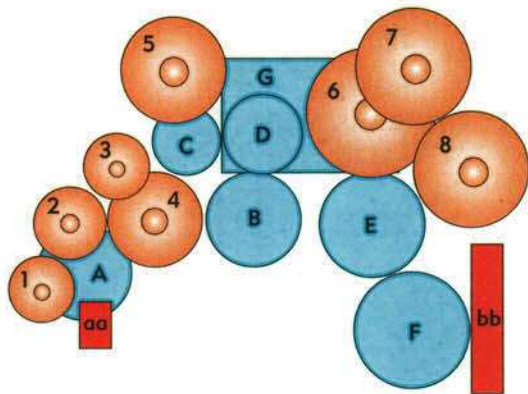
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When Taylor got the call to audition for Morissette, he wasn't sure he was interested in going out and supporting someone else's album again. But after he heard the material and they assured him they were looking for a band vibe, he made up his mind he indeed wanted the gig. In fact, there's talk of Morissette using her own band on her next record, a proposition Hawkins is delighted with.

Taylor says he's also looking forward to getting off the road, since the band has been touring for the past year. "It does get tough," he admits. "Everyone always thinks about the glamour of being on the road, but it's not all like that. I go through times when I feel like I'm playing my best, but then there are times when I'll have a couple of shows where I'm just not in the zone, which is how we describe it in this band. Luckily, everybody in this band is such a good musician that nobody really is aware of when someone isn't in the zone. It's more of a personal thing, though it really makes life on the road difficult, because the main reason you want to be out there is to play; everything else is pretty much a pain in the ass."

Hawkins confides that his biggest challenge is getting as much rest as he needs. "It's hard to have a normal relationship," he adds, "and I can't go to the beach and do the things I like to do. I'm not complaining, though; it's what I always wanted. I truly believe that no matter how much money is involved, we're doing this because we love to play. That's the energy—the drug we get every night up on stage. It's addictive, and that's why we do it."



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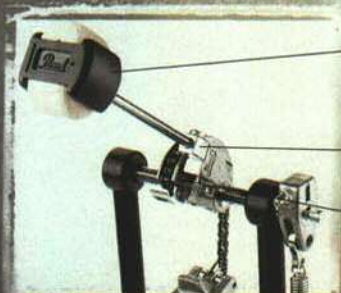
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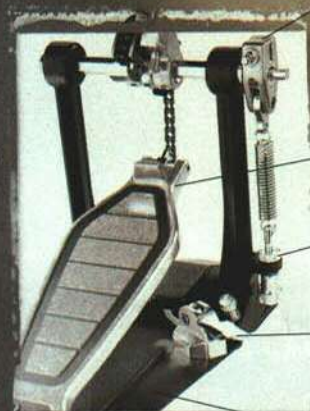
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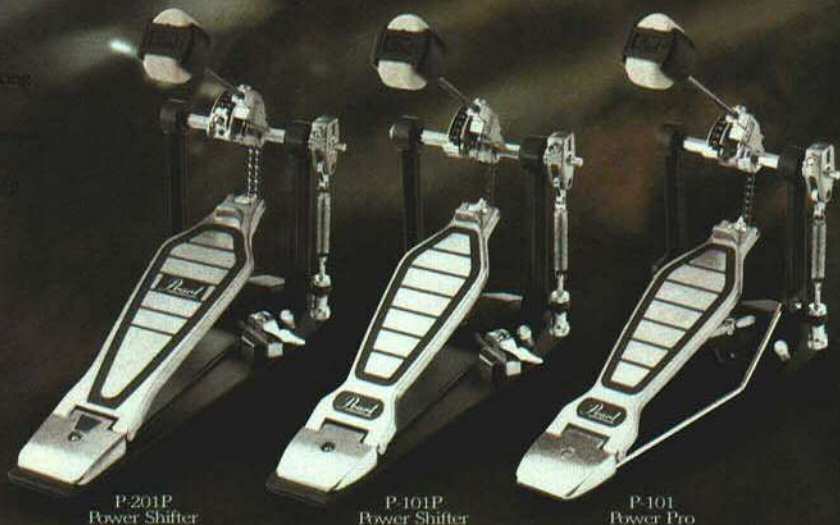
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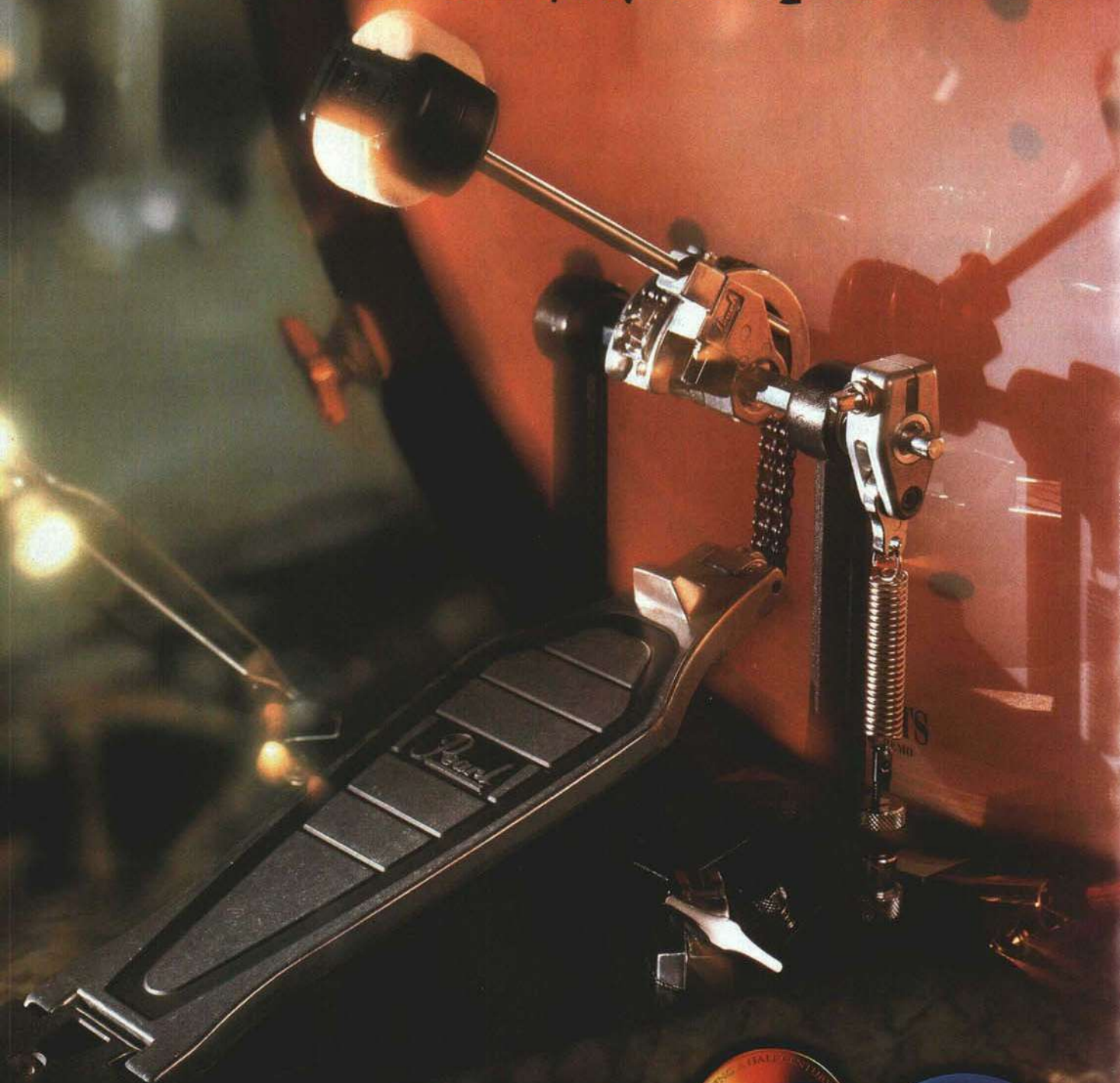
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A Year Of Drum Corps: From Auditions To Finals

by Lauren Vogel Weiss

You always wanted to be on tour...thousands of adoring fans at each performance, a different city every night, the thrill of playing your musical best in public, reading about your group in international publications (like this one!). What more could a drummer want?

But wait—we're not talking about a small combo or band with one drumset player. We're talking *drum & bugle corps!* And with anywhere from fifteen to thirty drummers in each drum corps, it's an incredible opportunity for percussionists of all ages. Modern drum corps has taken marching percussion out of obscurity and moved it to the very center of the football-field stage.

Contemporary drum & bugle corps descended from the senior corps that were sponsored by the VFW (Veterans of Foreign Wars) and the American

Legion for men returning from World War I. Junior corps began in the 1930s as a youth activity sponsored by both the VFW and American Legion posts. Early drum & bugle corps performances consisted mainly of parades and standstill routines—a far cry from the blur of motion and music on today's football fields.

The drum line expanded from the basic snare, tenor, bass drum, and cymbal instrumentation of the 1930s and '40s to the large drum lines of the 1990s, which include snares, multi-toms (sometimes five or six drums mounted on one carrier), tuned bass drums, and elaborate pit setups (consisting of several tuned keyboard instruments, timpani, tomtoms, gongs, congas, and even drumsets).

It's hard to believe that the multi-tom setup that is so common today (that had



replaced the single tenor drum) didn't even exist until the 1960s, when instructors experimented with single-headed bass drums mounted horizontally on a cumbersome carrier. The 1970s and '80s saw an explosion in the growth of the marching percussion ensemble, both in instrumentation and performance techniques.

Experience in marching percussion is quite a marketable skill for a contemporary musician to have. Today's junior drum & bugle corps (for teenagers and young adults—both male and female—up to the age of twenty-two) is a year-



round activity. Although the majority of rehearsals and performances take place during the competitive summer season, a lot of hard work goes on behind the scenes twelve months a year.

The culmination of the season is in mid-August at the Drum Corps International (DCI) World Championships, also referred to as "finals" (or even "nationals" by the old-timers who competed before DCI was formed in 1972). The week of competition begins with the championships for the smaller Division II and III corps and ends with three nights of intense compe-



"Bodhran rack" setup in Pioneer's pit at rehearsal (Pioneer Drum & Bugle Corps from Milwaukee, Wisconsin)

Lauren Vogel Weiss

tion—quarterfinals, semifinals, and finals—which showcase the Open Class corps (those with 90-128 members) at their musical and visual best. (Corps are judged not just on how well they play, but also on general effect, visual, and marching & maneuvering aspects.) The thrill of watching ten snare drummers play a difficult lick exactly together, or listening to the throbbing pulsation of a thirty-member drum line playing an extended solo is the result of thousands of hours of hard work that starts many months before.

The Audition

Soon after finals are over, the creative staff of each corps begins to select the music for next season's show. Some corps play classical, others jazz or pop. But no matter what the style, drums are an integral part. As the musical score begins to take shape, the corps prepares to select the performers who will bring the show to life. Most corps allow "vets"—those who were members of the corps in previous years—to automatically return to the line, while potential new members must audition to join. Traditionally, audition "camps" are held over Thanksgiving and Christmas weekends.

Brian Mason, percussion director for the 1995 world champion Cavaliers Drum & Bugle Corps of Rosemont, Illinois, explains their audition process. "When someone comes to audition," Mason says, "he or she basically gets a miniature private lesson. Everyone is heard individually by the drum staff for each segment—either the snare techs, quad techs, or bass techs. We call it a private lesson, but it's just an individual audition to check out sound quality and stroke style.

"For instance, when people come into the snare room, we have them start out playing 8th notes to see what their stroke is like. Then we have them play some roll and flam exercises that they know. Finally, we ask them to play some rudiments and compound rudiments—things like paradiddles and diddle combinations—just to see what they're comfortable with and what their sound quality is like. The most important thing is finding out what they know, instead of making them play a compulsory piece."

Josh Dekaney, a three-year member of the Cavaliers (one of only two all-male corps in the activity) and currently a music education major at the University of Kentucky, remembers his audition. "There were about twenty young men auditioning for the pit, and we had to play scales and exercises," he recalls. "Brian Mason also had us work up a solo of our own choice to play, because that's an important part of what we do: being a good, confident musician."

The Madison Scouts Drum & Bugle Corps of Madison, Wisconsin has a dif-



Pioneer's pit rehearsing in the shade on a hot summer day

Lauren Vogel Weiss



Michael McCray (kneeling at far right) rehearsing the Colts snare line (Colts Drum & Bugle Corps from Dubuque, Iowa)

Lauren Vogel Weiss



The Colts tenor line in rehearsal

Lauren Vogel Weiss



Madison Scouts pit in rehearsal (Madison Scouts Drum & Bugle Corps from Madison, Wisconsin)

Lauren Vogel Weiss

ferent approach to auditions. "After we receive a letter of interest," explains Madison's percussion instructor and arranger Jeff Moore, "we send an application followed up by another confirmation. Part of our audition process actually begins by seeing how responsible people are by sending the paperwork back on time.

"Once the person shows up to audition, we have his paperwork in front of us, so we know his 'responsibility quotient.' We ask him to play through selected rudiments depending on which instrument he's auditioning for—for example, more flam rudiments if he's playing snare drum, more diddle and roll rudiments if he's playing tenors.

"We also have them play a prepared audition piece that I wrote. [See audition sidebar.] I put rehearsal letters by each phrase. These sections are written to demonstrate a particular skill or rudiment for each instrument. For example, if a snare drummer has trouble at letter C, which is the flam passage, I can note on my audition sheet that he needs to work on flams. After we've auditioned about seventy people, I can see all the guys who had trouble with one thing or another. This helps me choose players who have similar problems to those of the guys we already have in the line. This grouping of similar strengths and weaknesses is the best way to choose a consistent drum line. I constructed the audition pieces not as formal solos, but as pieces that allow me to see the important playing aspects within a minute-and-a-half period.

"The same is true for the tenor audition piece. It focuses on movement—each rehearsal letter is a different type of movement around the drums. The bass/cymbal audition starts relatively simple, and then it goes into more complex meters and odd groupings so I can see their timing abilities. So a cymbal player may only get to letter C, but a bass drummer has to finish the entire piece."

Some of the smaller corps have a slightly different procedure. Patrick Seidling, former percussion coordinator and current manager for 1994 and 1995 Division II (corps with more than sixty members and less than ninety) champi-

ons Pioneer of Milwaukee, Wisconsin, explains: "Pioneer is considered a Division II corps, yet we ranked 18th in Open Class last year. So we're kind of in the middle of becoming an Open Class corps. With that in mind, we draw many of the kids who don't make a 'top-six' or 'top-ten' corps. Our audition process starts in December, instead of the traditional November. We allow kids to try

Madison Scouts drum line during a performance in Dallas, Texas

out with major corps like the Phantom Regiment or Cavaliers, and then those that don't make it there come to us—still with a good deal of talent.

"We usually have about fifty kids trying out for the line. I have to put kids on instruments that they're most appropri-



My Summer With The Madison Scouts

By Chris Hollenback

To give you an idea of what's going on in the minds of drum corps participants, we asked drummer Chris Hollenback to share some of his diary notes from the Madison Scouts Drum & Bugle Corps' 1995 tour. Chris joined the Scouts in 1991. He played second bass drum for his first three years, then moved to snare drum, which he played for two years. He plans to continue to play with the corps for another two years, until he ages out in the summer of 1997.

Saturday July 29 Ypsilanti, Michigan

Last night we played at the annual Preview of Champions show, our second-biggest gig of the year.

We rehearsed for six hours to prepare for tonight's show. The snare line worked on flam drags, flam-fives, cheeses (a flam with a diddle on it), and chuttura-cheeses (a flam-drag followed by a cheese).

We have new Yamaha drums this year with a red finish that matches our uniform sashes. Yamaha representatives and engineers from Japan and the United States came to rehearsals to check the drums for quality control.

Performing for huge crowds with screaming teenagers sends adrenaline up your spine. The rush you get when thousands stand and applaud your performance is unlike any other. Just like Brian Johnson, our keyboard section leader, said: "It's a combination of exhilaration, excitement, relief, and exhaustion that gives you the best natural high you can get!"

There is enormous pressure to perform at your highest level—for yourself and for the drummers and fans in the audience. It takes complete concentration and relaxation.

Wednesday, August 2 Charlotte, North Carolina

The drum corps activity is judged, and each night the corps is given a score. But in reality, drum corps is a youth activity that is not judgeable. Each corps has its own approach: The Blue Devils play jazz, the Cadets play classical. Each corps reaches such a high level of execution and professionalism that all should be appreciated—not scored. That's why the Scouts' number-one goal is to have fun and please the crowd.

One of my favorite parts of the show is our drum-to-drum part, when the snare line plays on timbales (in front of us) and cymbals (behind our back).

A drum corps tour can wear on you when you're away from home for three months. My sister and brother were at the show tonight and it was great to see them. They brought food and soda after the show—a real treat!



August 8 Endicott, New York

After the show, snare and tenor drummers from Velvet Knights, Blue Knights, Boston Crusaders, and Madison played together in the parking lot. There were twenty-three snares, nine tenors—and a huge audience! Playing with some of the best rudimental drummers in the world is a lot of fun, and it makes you a better player.

August 12 Buffalo, New York

There comes a time when you just have to throw every care or worry out the window and just perform from the heart. The Drum Corps International World Championships is one of those times.

Last night at semifinals, and tonight at finals, we executed and played our hearts out. The crowd stood four times, including the last thirty seconds of the show. I have never seen a reaction like that for any musical performance of any kind.

The brotherhood I feel with the other Scouts, coupled with the sense that I pushed myself to be a better person all summer, is incredible. It is a feeling I may never find again after drum corps. As the corps song says, we'll "Never Walk Alone."



Madison Scouts pit during a performance in Dallas, Texas

ate for, but as far as making cuts, we don't do that at this level yet. We start out with fifty kids, and it's kind of a running joke—the last thirty standing are in the drum line by May! So many kids at this age level want to do corps, but when April and May come, they realize that it's too much time or the finances aren't there. I have a lot of kids playing bass drum that really wanted to play snare, but it's my job to tactfully put them where they can do the best for the corps and learn the most for themselves. There's no use putting them in over their heads."

Seidling continues, "We don't ask for a specific prepared piece, except for the snares and tenors, because that's where there is the most competition to get in. When we have an overflow of snares, we can immediately tell who's going to make the snare line with the exception of a few guys who are on the fringe. Then we take them aside and listen to them play one by one."

"The keyboard ensemble does not have to play a prepared piece, because, again, we're still at that level where we're growing with the kids. We don't have to be as intense with them. So being in the mid-level of drum corps—not quite Open Class but not quite Division II and III—they still do a lot of learning on the road.

"I think there's a misconception that only the top ten or twelve corps take kids from all over the country, but that applies all the way down to the Division III ranks. One of my biggest jobs as a coordinator is to get members in the corps. If a kid from Waco, Texas really wants to be in the corps, I'll find a way to get him up to Milwaukee and I'll find him an instrument so that person will be able to have the experience of drum & bugle corps. Even



Pioneer's drum line used bodhrans as toms in a drum-to-drum feature piece.

Audition Music

What might a drummer have to play when auditioning for a drum corps? The following examples come from Jeff Moore, the percussion instructor and arranger for the Madison Scouts. The examples are the actual charts given to drummers who auditioned for the Scouts last year.

Madison Scouts Snare Audition

LGB/JM

♩ = 120-132 LGB/TM

The score is written for snare drum on a single staff with a treble clef. It begins with a tempo of 120-132 beats per minute and a key signature of one flat (Bb). The piece is divided into several measures, each containing specific rhythmic notation and dynamic markings. The notation includes eighth notes, sixteenth notes, and triplets, often with accents. Dynamics range from *f* (forte) to *molto rit* (very ritardando). There are also markings for "Rim Shot" and "KEK" (likely a specific drum effect or technique). The score concludes with a *molto rit* marking.

f / *mf*

f

mf

f / *mp*

molto rit

Madison Scouts Tenor Audition

♩ = 100-120 JM

1 (X over note=crossover)

4

6 (x)muffle like timpani

9 R.H. Spoke - Rim Drum 03

12

15

17

19

21

22 sweep 6 (helicopters)

24

FINE

Madison Scouts Bass Drum/Cymbal Audition

♩ = 120-144 JM

1 *mf*

4 *fz* *f*

7 *p* *cresc.*

10 *decrec.*

13

16 *mp* *sub. f* **Alt. Sticking**

18 *sub. ff*

20 *p* **(5/8 note)**

23 *mf*

26

29 *sub. p* *sub. mf* **(single stroke drags if possible)**

32

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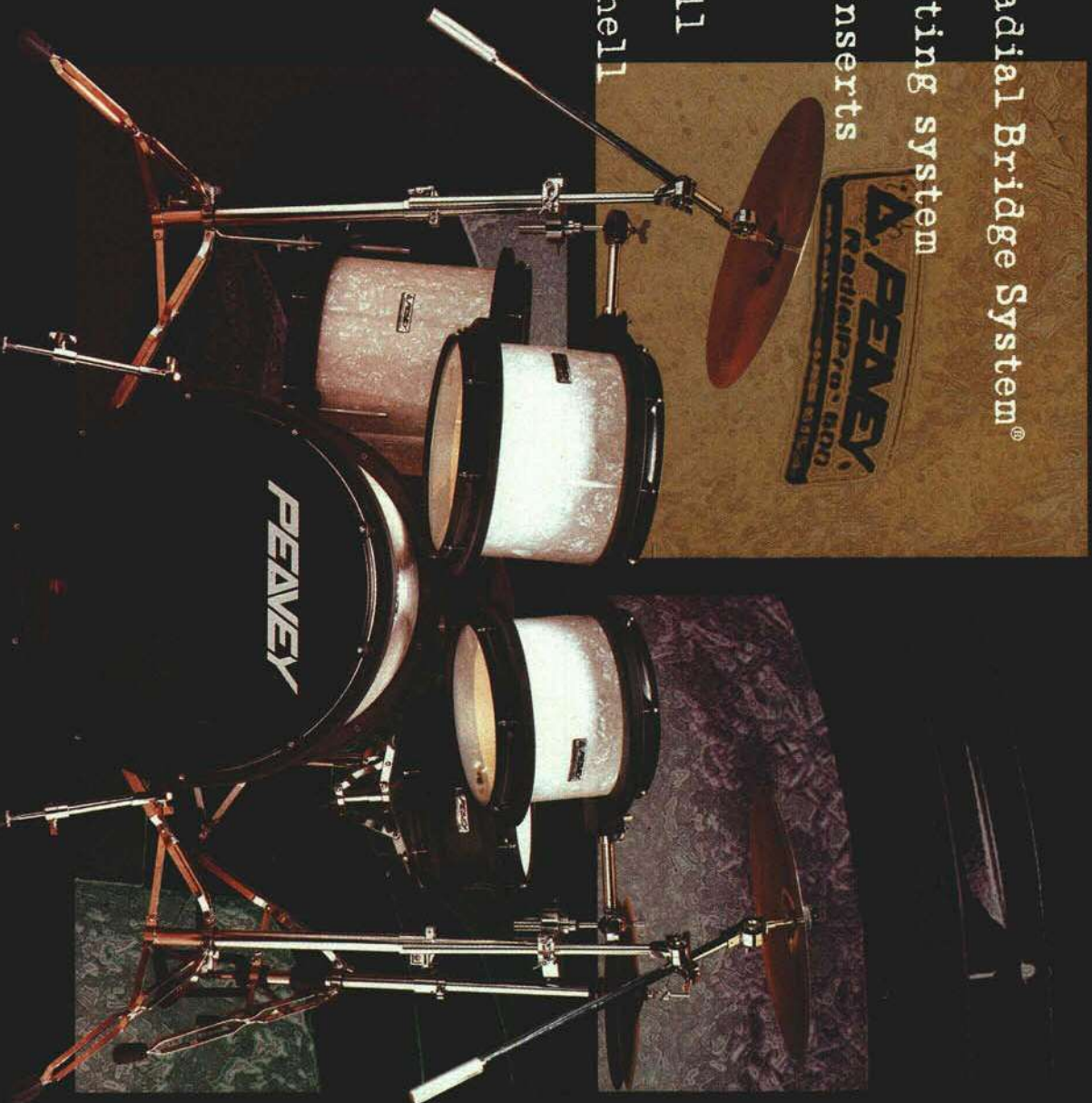
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though someone is not able to achieve in Phantom Regiment yet, he or she can achieve in Pioneer and get valuable experience."

Once the instructors select the best players for their drum lines, winter rehearsals start. Depending on the members' locations and the corps' hometowns, various schedules are followed. Some corps, especially those with a majority of local members, rehearse weekly from January until May. Others, whose members come from across the country, rehearse in monthly "camps" concentrated into long weekends.

Jesse Dubuque, a twenty-year-old computer science major at Augsburg College in Minneapolis, Minnesota and second-year bass drummer with the Madison Scouts, remembers his audition for the corps. "I auditioned for snare drum but they switched me over to bass. The actual solo audition didn't play as much into it as just my general attitude. When we played with the line, I had a really positive attitude and I stayed at attention the whole night. I just showed them that I wanted to make the corps more than anything in the world.

"The audition was Thanksgiving weekend," Dubuque recalls. "I live in Minnesota, so I would drive five hours every other weekend to rehearse. All through the winter we would play and learn the music and just drum. Then we started learning basic movement patterns. Then once the summer starts, it gets really intense."

Tour

Tour. The word conjures up vivid images—of different performing venues, new audiences, travel... of gym floors and cold showers. Unlike professional groups, drum corps are a cross between a high

school band trip and a family vacation. And the members of the corps do become "family" during the twenty-four hours each day they spend together. In fact, many lifelong friendships and relationships are formed during a summer on tour. As anyone who has ever been a part of it knows, the drum corps experience is a very special one indeed.

Typically, a drum corps travels from one competitive show (featuring six to twelve corps at each performance) to another show in another city, practicing by day, competing in the evening, and driving by night. Some trips are only a couple of hours; others can be ten hours or more (the same, yet different).

Once the summer begins, most corps members' lives revolve around corps activities. During the first few weeks before tour begins, days and evenings are filled with hours of rehearsals while the music and drill are being learned and perfected. Some members manage to hold down part-time jobs during this hectic time, but most devote themselves totally to practice and rehearsal.

The official summer season begins in early June with the first weekend shows held in the Midwest. (The East and West Coasts usually start a few weeks later.) Pioneer's Seidling summarizes the season: "We do a couple of camps in May, where we learn the drill, and then we march our first show in early June. The show is *barely* done but we get out there and do it. In the long run it helps. It's like preparing for a jury—you either do it or you don't, so why not get out there? So that's when our summer starts. Then we start a first tour the next weekend and go through the Fourth of July. After a couple of days off, we head to

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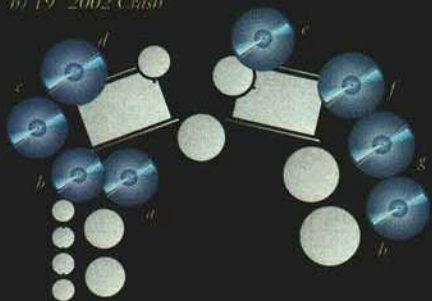
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the Midwest Championship, and then we take it all the way to DCI finals. So we essentially do two thirty-odd day tours. In fact, we did forty competitions last year. That's an awful lot compared to some corps, but the Midwest just has a lot of shows. It's a very strong scene there. So we're out on the road as much as anyone."

What is a "typical" day on tour like? It depends who you ask. "The day actually starts the night before," replies the Scouts' Jesse Dubuque. "You do a show, and when you're done, you hang around the buses a little bit, maybe drum a little, or talk to friends from other corps. Then you hop on the bus and drive to the next place. You usually get there around one or two in the morning, pull in, get off the bus, take all your stuff and sleeping bag off the bus, then hop into a gym and sleep on the floor for four or five more hours—which feels really good after sleeping on the bus, I guarantee! And then you get up in the morning, stretch, practice for a few hours, doing some basics and then working segments of the show. After an hour for lunch, you practice another three or four hours. You have two more hours to relax and clean your shoes before the next show, and then it starts all over again!"

Jeff Moore offers a staff member's perspective on the Scouts' daily schedule. "There has to be a minimum of four to six hours of sleeping on the floor, depending on how long the trip took. During a typical day we'll wake up at eight or nine and start rehearsing at ten. Following a three-hour segment, we'll take an hour lunch break. Then from two to five we rehearse some more. Our corps director, Scott Stewart, is very particular about giving the guys at least two hours before we leave to warm up

at the show. So if we go on early one night, let's say at eight-thirty, our rehearsals stop at four.

"We were in Mankato, Minnesota last summer and planned a free night for the guys, but the movies ran at a different time than we planned. Rather than starting at eight o'clock, like most movie theaters, this theater started the movies at seven. So Stewart ended the rehearsal an hour early so we could get the guys to the movies. A typical day is only typical in its construction around the best interests of the members. We still view drum corps very much as a youth activity, and the members have to have a good time. So if we plan a free day, a laundry day, a trip to *Great America*, or movies for a night, we're not going to change our plans to add a rehearsal.

"Our rehearsal schedule is going to change," Moore continues. "If a bus breaks down, if a tire blows, if we just drive slow—we don't take that time out of their sleep. We take that time out of our rehearsal schedule. So a typical day gets modified all the time. We're always geared towards the players' well-being—if their minds and bodies are healthy, they're going to perform better. We want the members to have a good time and we want them to stay healthy on the road. With our touring and show schedule, nutrition and proper rest are as important as the performances themselves. Obviously, doing the right thing works because we have the highest return rate of eligible members in the activity. Our paramount concern is making drum corps a good experience."

Most drum corps experiences are good, but some are...well...more of an experience. Take, for example, Southwind from Montgomery, Alabama. After leaving a

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show in Chattanooga, Tennessee one Saturday night last summer, the corps had an air compressor problem with the drum bus. Fortunately, the corps' mechanic had them on their way again by Sunday night. But the equipment bus broke down outside of Memphis, Tennessee even though the rest of the corps had completed the trip to Dallas, Texas.

"Today is *not* a typical day," laughs Southwind's program coordinator and percussion head Jay McArthur on this fateful day. "We really haven't had what we'd like to call a typical day yet this summer." The corps spent the day practicing M&M (marching & maneuvering)—without any instruments or equipment.

"When we hit the road July 1," McArthur continues, "we did ten shows in a row, and that's a pretty big grind as far as drum corps is concerned. We didn't have any real rehearsal time. We know pretty much where we are, competitively speaking, and where our outside chances lay as far as competition goes. So we probably don't rehearse as hard as some groups do, because we know where our talent is. We feel like we have a pretty good idea of where we're going to end up, and there's no sense in working the kids *too* hard. We want to make sure that we make this an experience that they want to come back for."

The schedule for a smaller corps such as Southwind is different than those of the bigger corps, which typically perform later each night. Because of their earlier performance time, these corps have to stop practicing earlier in the afternoon than their larger counterparts, unfortunately lessening the precious hours of practice time available each day.

"A basic day in Southwind starts at about ten in the morning," explains McArthur. "By eleven we're in rehearsal and by four o'clock we quit and use two hours to shower, eat, load up, and go to the show. We usually get out of the parking lot at 11:30 P.M., and our travel time has gotten us in between 4:00 and 6:00 in the morning. The reason we get up so late is that we like to make sure we give them at least four hours down time on the floor. Sleeping on the bus is great, but it ain't real sleep! And then the routine starts all over again."

So what happened to Southwind—with no equipment truck—at the show in

Dallas? Here is an example of the camaraderie and friendship of the drum & bugle corps activity. The corps was able to borrow everything they needed to perform at the show: the Colts Drum & Bugle Corps (from Dubuque, Iowa) loaned them horns, guard equipment, and their pit, while the Madison Scouts loaned their drum battery and contras.

"You could tell the corps was a little bit afraid of the new toys they had in their hands," recalls McArthur. "We weren't real sure about the mouthpieces on the brass, and the drums that we borrowed from the Scouts played a little bit differently than what we were used to. Overall, we're real pleased that our kids gutted up and went out with the proper perspective to *perform*—not worrying about what judges had to say, not worrying about the audience except to entertain them. And by and large, we were pretty successful with that. They played through the show and did a pretty good job of performing. And that's the name of our game." Dressed in a substitute uniform of tan shorts and white t-shirts (and the guard in black shorts and

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tank tops), Southwind's "Gospel" program seemed particularly poignant that night.

"Drum corps is just an incredible experience," exclaims nineteen-year-old Shane Crocker, a snare drum vet with Southwind and a sophomore at the University of North Alabama in Florence. "Everything is so much easier after you've been through drum corps. When you go back home you notice how people complain about the littlest things—their air-conditioner or what to eat or something like that. Drum corps makes you appreciate everything. It's just a great learning experience. All the tools that we use here can be directly related to success in life."

Kevin Dalager is a senior construction engineering major at Iowa State University and a two-year veteran of the Colts' "tenor" (multi-tom) line. He describes their "typical" summer tour. "For the first ten days to two weeks, we have what we call the 'corn-field tour,' where we just travel around Iowa. We learn the show in the morning, and then we perform as much of the show as we know at that point as an exhibition for people in that town."

"Then we have a two-day break before we start the DCM (Drum Corps Midwest) tour, which lasts for a couple of weeks. After a three-day break we begin the DCI tour. Almost every day is the same: We start off with 'cals' (calisthenics) in the morning, then two hours of 'feels' (cleaning the drill), followed by about an hour and a half of sectionals, and then full corps. Full corps is for polishing little things and going over the new stuff that we're going to add, but it's also where we really work up our performance value of the show and get it up to the right level for that night."

Besides the competitions all summer that climax in the World

Championships, there is another aspect to the DCI circuit: solo and ensemble competition. In addition to their full corps program, many members of the corps rehearse a solo or small ensemble that showcases their individual talent. For example, a pit percussionist in the Phantom Regiment (known for their all-classical motif) may choose to play a jazz vibe solo; or a brass quartet from the Blue Devils (known for their jazz programs) may play a chamber piece by Mozart.

"Another aspect of the solo and ensemble competition that most people don't realize," says Pioneer's Patrick Seidling, "is that half the kids write their solo themselves, so it really expands their composition skills. The other half are legit pieces that the kids transcribe for the instrumentation of their ensemble. There is a very high level of playing. And fifteen-year-olds compete with twenty-one-year-olds, sometimes outscoring them. The focus is on competition, but it's also on broadening their skills."

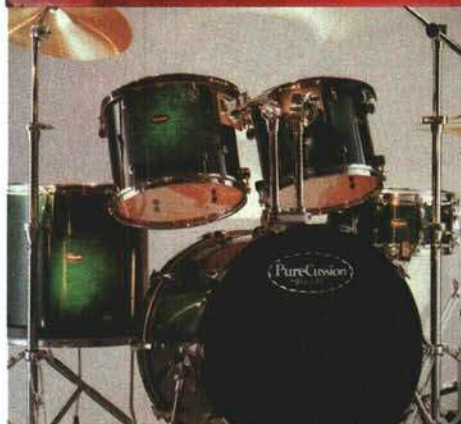
"It's a creative outlet for them," the Cavaliers' Brian Mason adds. "A lot of the guys start working on their solos in November. One of our snare soloists is doing some hand drumming techniques, like slaps. The bass drum ensemble did a lot of Afro-Cuban and Indian ethnic grooves. They started with this Indian groove and then they sang all the traditional Indian syllables, complete with all the hand drumming techniques. It just keeps getting better and better."

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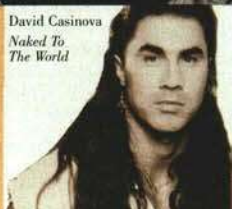


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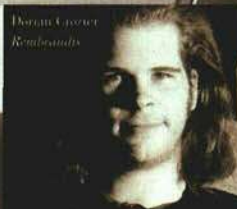
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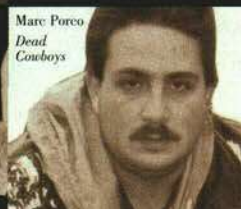
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Which baseball team is leading the American League? What was the latest natural disaster? Who's running for President? Who cares? Yet the lessons—of both music and life—may be applied to the everyday world of "life after drum corps."

When he's not working with Southwind's drum line, Jay McArthur is a band director at Quitman High School in Quitman, Mississippi, a small town on the state's eastern border. "Drum corps is a *great* learning experience for everybody," he enthusiastically declares. "This is a level of competition that you just won't achieve in high school. High school band is a tremendous experience for most people, but it's much less strenuous than drum corps. In Quitman, we work maybe an hour a day after school—that's two hours of music every day. But in corps we're doing between four and eight hours of music every day. Our rehearsal is devoted only to music—we don't have to split our time with anything else, aside from the necessities of life. This is where you come for undivided attention on musical performance and musical techniques. We're able to offer the kids more refinement and show them that there's more to what they can do than what they thought."

Would he recommend drum corps to someone who's never been in it before? "I would," replies McArthur without a moment's hesitation. "If you want to find out what you're made of, to find out what you can really achieve in the upper ends, to meet new people, to do things that most people won't ever have an opportunity to do, to travel across the country, to see some of the best marching musicians in the world, then this is it."

Patrick Seidling from Pioneer is also a teacher in "real life," but

he teaches history, not music. "I teach more than just history," he elaborates. "I teach manners, discipline, and self-discipline. Of course, drum corps *really* teaches those things."

"We have specific goals we want to meet, both competitively and musically," he explains. "Our members try to achieve those goals whether it's hot, whether it's cold, whether the equipment's not right, whether the kid next to them has a problem. We teach them to go past obstacles to achieve their goals. And that's very important. You find that drum corps kids mature a lot. After the season is over, one of the most recurring comments I hear is, 'I've grown up so much this year.'"

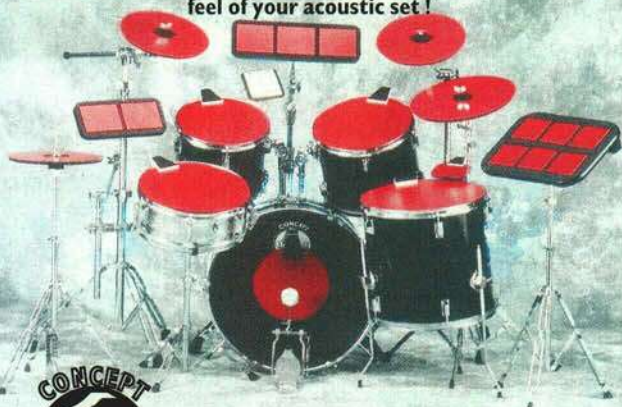
"Another common theme is learning how to work with others. They're sitting on buses with ninety other kids and they have to learn how to be friends with them, how to ignore the problems, how to work around difficult people, and how to become friends with everyone. They learn tolerance for other people, which is a very important skill in life. As an educator, I think those things are just wonderful for corps. They're all gifted kids in their own right, but they're not all the rich pampered kids. We have many kids from inner cities who don't have many opportunities that the other kids do, yet they still come shining through. It's kind of cliché, but these kids will become the leaders of the future."

"The kids also learn another important lesson: how to live on the road in a new town every day. If they're going to be professional musicians, that's life. They learn how to take care of their equipment, how to adjust to conditions, how to accept a different stadium every night. They learn how the pro gig works when they're teenagers."

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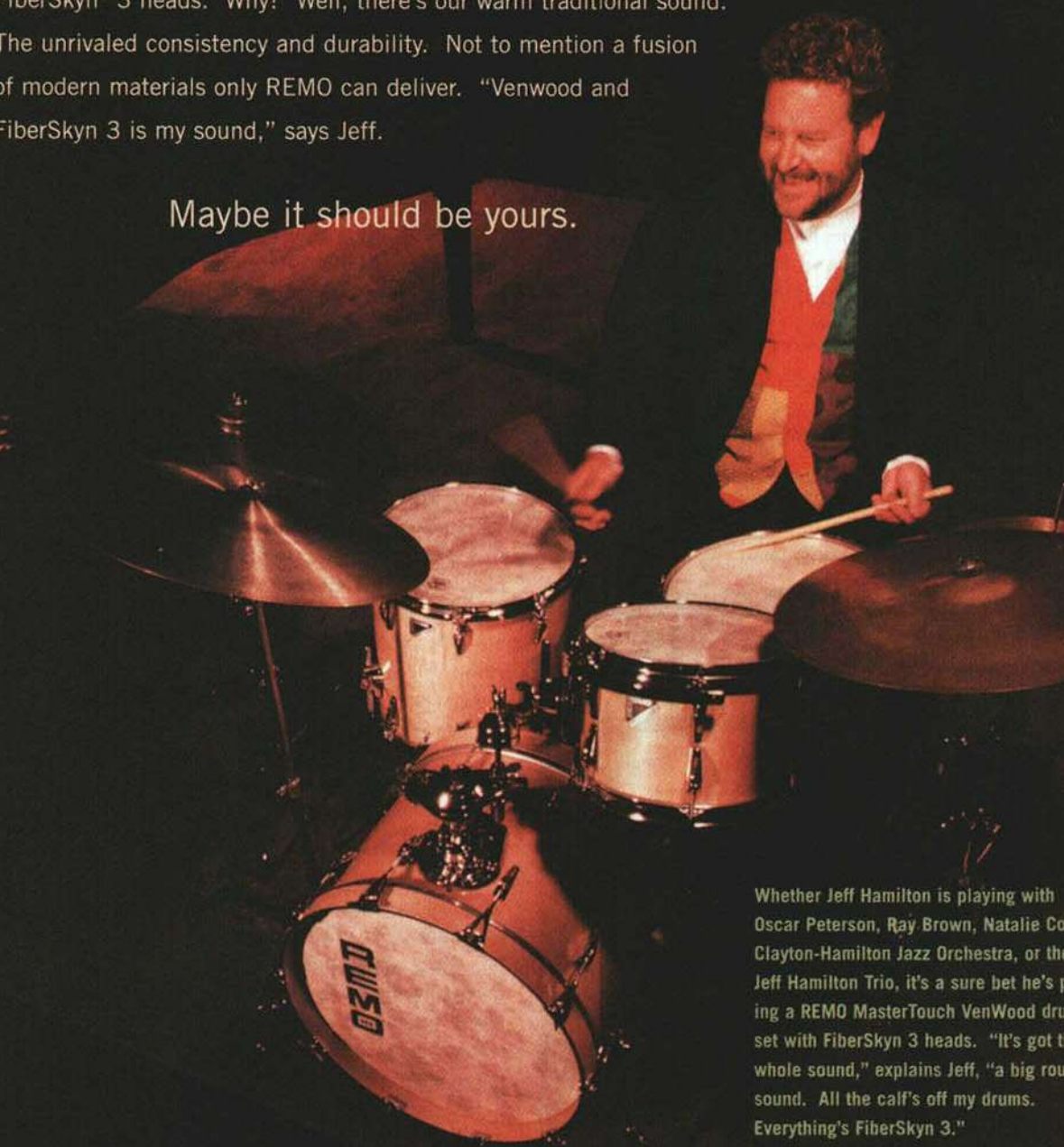
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"The corps members are put in such an intense situation and they really can't get away from it," Seidling continues. "They really have to stick it out because they're 1,000 miles from home and it's 98° and they still have to practice. Any other kid could quit—not do his homework or whatever. These kids *have* to do it. They certainly improve themselves.

"From a musical standpoint—and contrary to popular belief—drum corps really does teach players how to read music. Our kids either come with reading skills and improve on them, or they have to *learn* to read. They can even become more well-rounded percussionists. We have kids who want to do nothing but play snare drum—they might play nothing but snare drum in the concert band—but they'll come to the corps and be exposed to the tenors, to the basses, to the pit ensemble, to the cymbals, and to other instrumentation. It broadens their knowledge.

"In the pit ensemble," he continues, "the demand of the show is pretty intense, so they learn four-mallet technique that many of the beginning high school kids don't have. They learn arranging and writing, because we do changes on the spot. We'll write them out and they have to see how the changes fit. These are the kids who will go home and write their drum solos for their drum lines. And they learn that here. And, of course, the old saying 'they really build up their chops' is so true. They play a lot, every day, so they go back to school with some very strong technique, whatever instrument they play."

Michael McCray, a former percussion instructor with the Colts Drum & Bugle Corps and currently the marching percussion coordinator

for the University of Memphis, says, "There's more to the drum corps experience than just blowing air through a bugle, tapping on a percussion instrument, or spinning guard equipment. Drum corps is music—music brought to life through sound, movement, and color. Spectators usually don't think about what goes on before and after a show—they get excited by what they see and hear during a show. But those who are directly involved with drum corps know that a lot of their experience comes from *outside* of performing: Dealing with long rehearsals, staying on your feet for countless hours, and overcoming hot weather conditions are just a few of the many things that must be dealt with each day. Experience comes from doing. Drum corps teaches you that winning is not the only way to achieve. We achieve by working through the problems in our everyday lives. *That* is the 'drum corps experience.'"

As one percussion instructor laughingly phrased it, "There are certain inalienable rights of a drums corps: You will tour the country, you will get hands-on instruction, you will play in front of thousands of people, and (hopefully) you will play on great equipment." Those are common factors that most drums corps have, but what else can a percussionist get out of the experience—especially one who wants to be a professional musician?

"We utilize the traditional grip with the snare drums," explains the Madison Scouts' director of percussion Jeff Moore, who is also a professor and director of percussion studies at the University of Central Florida. "At the college level, when you're studying the 'Burton grip'—especially the inside stroke with the four mallets—our snare drummers adapt quicker because they realize it is the same motion as the left-hand traditional-grip rotation. We did a series of exercises explaining that during the summer. When the bass drummers are doing their rotation from the elbow, it's very similar to the inside stroke they're going to need for a 'modified-Musser' or 'Stevens' grip. I try to point out all of these motions so the guys can work on it on the bus. I also try to ride the bus once a week with them or set aside some rehearsal time to introduce something new, like rudiments from the Swiss, Basle, or Scottish styles of drumming, so that they're not surprised when they see that.


"Last year our show was all Latin-based music, so I tried to explain those concepts. Our drummers know what 'clave' is and they know what direction the 'clave' is in the solos that they're playing. I try to supplement their drum corps experience with as much information as I can. For example, on the Fourth of July, I always talk about *Three Camps* [a traditional 18th-century rudimental snare solo] and how important the snare drum was during the Revolutionary War—stuff like that."

Brian Mason also teaches music off the field, as a part-time percussion instructor at the University of Nevada, Las Vegas. "I think there are a lot of similarities between drum corps and the 'real world,'" Mason says, "especially in professionalism and musicianship. Those are the things we try to present to the members of the Cavaliers. We want them to think about playing and the stroke styles that we use, which is applicable to what they would use in concert percussion, particularly the finger techniques for legato, staccato, marcato, and sforzando strokes. Plus there's the mental preparation for being a great performer—you have to go out and do a great show every night.

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H.H.	w/foot	

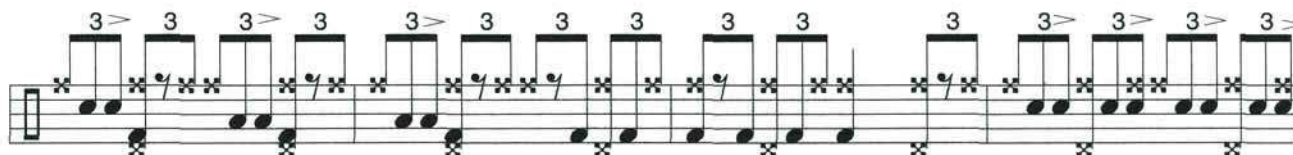
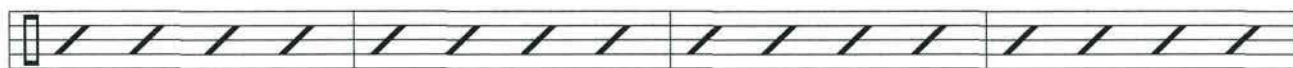
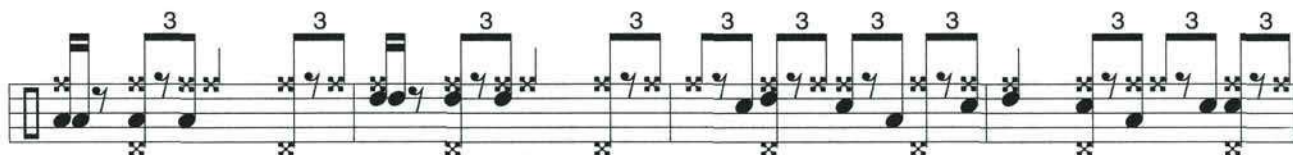
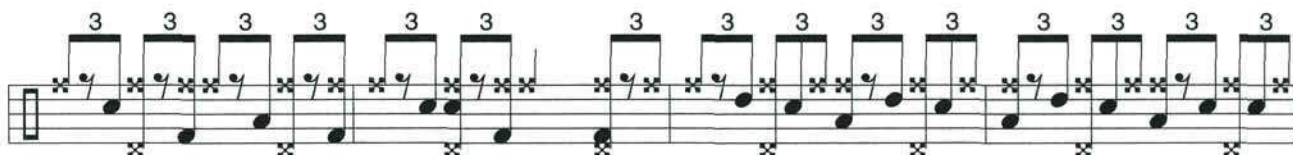
This month's *Drum Soloist* features Max Roach "trading fours" and playing a thirty-two-measure solo on the Bud Powell composition "Parisian Thoroughfare." This classic comes from the CD *Clifford Brown And Max Roach* (EmArcy Records 814 645-2).

This example consists of two thirty-two-measure "choruses," in AABA form. In the first chorus Max trades fours. During the first three of Max's fours, his right hand maintains the ride cymbal ostinato while his remaining limbs play the improvisation. The last of Max's fours leads perfectly into his brilliantly structured thirty-two-measure solo. (All 8th notes are to be swung unless otherwise indicated.)



Chuck Stewart

♩ = 88 (time)



The musical score consists of 10 staves. The first staff is a prelude of four measures, each containing four diagonal slashes. The second staff begins the main piece with eighth and sixteenth notes, including accents and 'x' marks. The third staff continues with similar notation. The fourth staff introduces articulation numbers '2' and '3' with brackets. The fifth and sixth staves continue the melodic and rhythmic patterns. The seventh staff features more complex sixteenth-note passages. The eighth staff continues with dense sixteenth-note runs. The ninth staff shows a transition with more rests and eighth notes. The tenth staff concludes the piece with a final sixteenth-note flourish and an 'x' mark.



The Rock March: Part 1

by Rod Morgenstein



MUSIC KEY



The rock march is an interesting groove consisting of a triplet feel, with the snare often defining the backbeat by playing solidly on 2 and 4. Popularized years ago by Jeff Beck on the classic "Freeway Jam," this groove is a must for rock and fusion drummers.

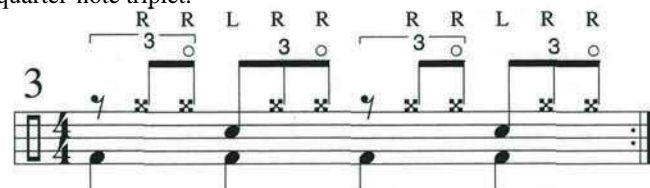
Example 1 has the bass drum playing quarter notes, the snare playing the backbeat with the left hand, and the hi-hat played with the right hand. Try to play the bass drum quarter notes with consistency both time-wise and volume-wise, and match the snare backbeat with the bass drum quarter notes on 2 and 4.



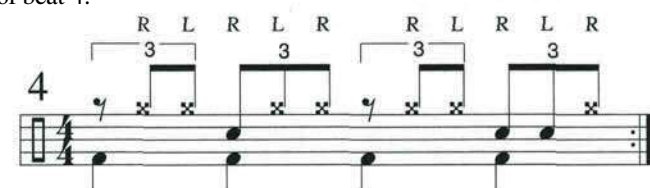
Examples 2 through 6 are variations of example 1. Example 2 adds an open hi-hat on the last beat of the measure.



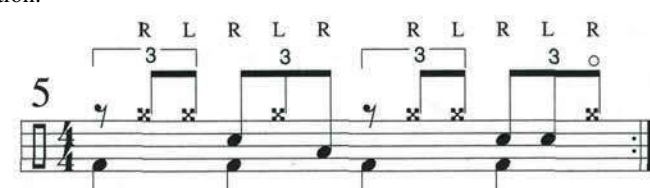
Example 3 has the open hi-hat occurring on the "ah" of each quarter-note triplet.



Example 4 has the snare playing on the first two triplet partials of beat 4.



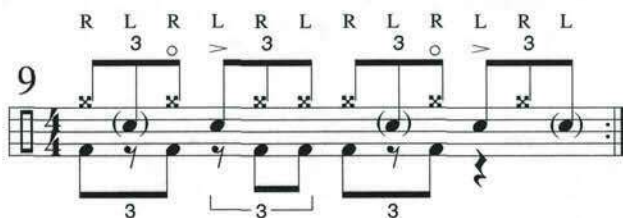
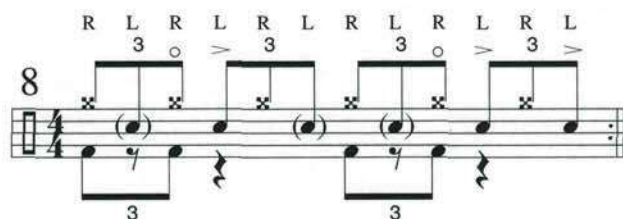
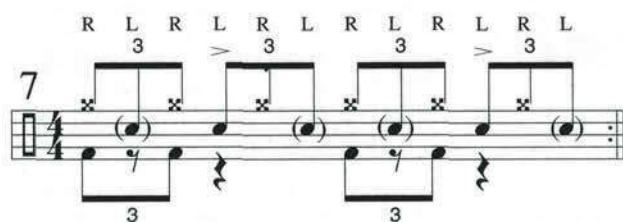
Example 5 adds the floor tom and open hi-hat for color variation.



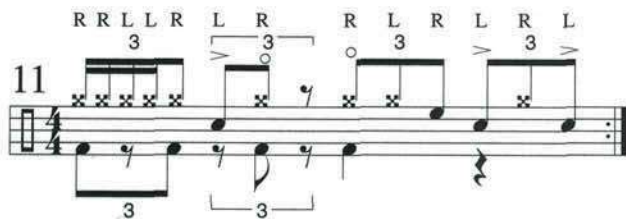
Example 6 also utilizes the floor tom and open hi-hat, but also "doubles up" on the hi-hat (on beat 3) with 16th-note triplets.



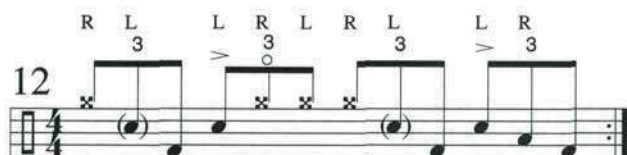
Exercises 7 through 10 are beats and variations from the Dixie Dregs song "Divided We Stand." The feel is different from examples 1 through 6 in that the bass drum pattern no longer consists of quarter notes. Also, these hand patterns are alternating right-left with the addition of ghost strokes on the snare.



Example 11 includes 16th-note triplets on the hi-hat, rack tom on the "ah" of 3, open hi-hat, and the snare accenting on 4 and "ah" to spice up the beat.



Example 12 takes the linear approach with only one sound source playing at a time. Also, the bass drum does not play on the down beat, which adds excitement to the beat.



Next time we'll look at other ways of playing the rock march.



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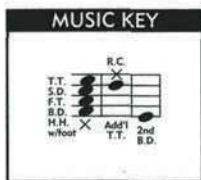
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The Power Samba

by Joe Nevolo



The power samba is a rhythm that will have you sounding like three drummers at once. Even though some of you beginners might just want to sound like one drummer to start, keep reading. By applying the method used

here you'll be able to make any rhythm you play a lot heavier and more interesting. In the process of learning this rhythmic wall of sound you will also develop your coordination and melodic playing.

Inspired by Steve Gadd's performance on "The Samba Song" by Chick Corea (from Corea's *Friends* record), this rhythm is meant to take you to the edge. The motion Steve created on this track is incredible. It's like a freight train in your headphones. So like any inspired drummer, right after I heard the track for the first time, I ran to my kit and worked it out. That's when I thought about how this type of motion could be crossed over into other styles of music, especially in a rock and progressive rock vein. That's where the power samba developed from.

To begin the power samba, we start with a basic samba pattern played in half time. This is to make the coordination development easier.



Next, we will expand this pattern rhythmically by adding an 8th note on the "&" of beats 1 and 3 of the ride pattern.



Now we will move the second and third strokes of the right (or riding) hand onto the floor tom. This gives the pattern more of a tribal feel.



Be sure to take these steps slowly. You should not move to the next step of the process until you are solid on these first steps. They may look easy, but remember that in patterns like these every motion you add requires a substantial amount of additional coordination. So, get the fundamentals solid.

Now that you have mastered the basic groove of the power samba, it's time to develop the remaining steps. First, you should develop your independence with your free hand for soloing over the vamp. To do this, practice playing all the possible placements of 16th notes with this pattern. Do this on one drum to start, so that you can concentrate on the placement of the notes. Here are a

few examples written on the snare drum space.

Quarter Notes



The First Two 16th Notes Of Every Beat



The Last 16th Of Every Beat



After developing this, you should start to move to soloing freely on one drum. This step will allow you to begin letting out the music that is inside of you. One idea to start with is:



Finally we come to your total freedom. Begin to solo freely and melodically around your set with the vamp you have developed. As a suggestion of how to apply the earlier example, you could play:



The beauty of this method is that it is virtually endless. This is because when you reach "the end," you can go right back to the beginning with it. Then you expand and change it in the same fashion as before.

One idea for more advanced development of this vamp is to change the voicing of the second two strokes by moving them to other drums. You can also play the pattern in double time for a fill effect, or apply it as a double bass groove, like this:



Remember to always experiment with these types of ideas and try to apply them to your own playing. And don't be surprised when people start grooving to your power samba jams.



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The best reason to play drums.

Bush's Robin Goodridge

by Robyn Flans

1995 was an incredible blur to Robin Goodridge, whose band, Bush, had all of about ten days off during the year.

"Through a slow filtration of mistakes, you realize the things you can and can't do if you're going to perpetuate your touring scenario," says Robin. "You have to eat decently and learn how to relax. You start off getting drunk every night, and then after a while you realize you can't do that.

"Musically, we change the set every night, and we jam a lot on the songs. The songs have structures, but quite often we'll play around in the middle or in the intros. It keeps it fun for us and it confuses the audience—which is fun too."

"The toughest part of the gig is just being tired, physically," Robin continues. "I'm quite active when I play. I'm not one of those detached drummers who never break into a sweat. I admire them, but I'm totally unable to do that. I sort of dance when I'm drumming, so the actual act of playing for an hour and a half is quite a physical thing. My arms and shoulders become achy, and while I'd love to sit in the sauna or Jacuzzi, that softens my calluses and I end up with a sore hand at night. I'm developing some techniques for how to put my arms in the Jacuzzi without my hands being in. Calluses are important to me, because I always sandpaper my drumsticks to keep hold of them. I sand the grips so they're rough and gnarled a bit, which probably upsets Vic Firth, because I always rub his name off the drumstick. It's nothing personal; I just can't keep hold of them otherwise. I've been meaning to tell him to stick his name in the middle so it would survive. I try to grip lightly; it's a really bad move to grip with any kind of tension in your hand. It creeps up your forearm and then you're in trouble."

Despite the physical wear and tear, Bush's marathon touring was good for record sales. Their album, *Sixteen Stone*, which has sold over three million units, hit the Top-10 over a year after its release. It's a great source of pride to Goodridge.

"It was definitely the best album I've ever made from a drumming point of view," says Robin. "Many of the albums I was previously involved with included sequencing, click tracks, and all that. This one was very much played in just a take, rather than a slow building of pieces. We basically cut live, and I really enjoyed that. It's very rare to get that opportunity if you're doing sessions, because most of the time you don't know the song well enough. You play it and then they say, 'I liked that, but can you do something here or something there?' Three or four takes later, it starts to be a bit boring. We played the songs two or three times, and if we weren't enjoying them, we played something else. We didn't grind out performances.

"The songs come in categories, really," he adds, describing his performances. "'Everything Zen' and 'Little Things' are one style—very much in the Keith Moon vein. I wanted open cymbal sounds. Mitch Mitchell did the same thing. When you listen to Jimi Hendrix records you never hear the pingy, ding-ding-da-ding going on; it's just a wash. Those records sound so great because there wasn't this pingy, closed hi-hat going through them. They were just open and loose, although the bottom end and the mids—the kick and the snare—were still locking into a nice, pounding feel. But there wasn't all this syncopation going on. That's one side of it. Then the John Bonham side of me came in to a degree with tracks like 'Testosterone' and 'Swim.' That



approach is a nice, shuffly, pounding feel with the kick drum very syncopated with guitar riffs very chunky, working on playing lots of air, letting things breathe and making the sounds very round, warm, fat, and cozy.

"Machinehead" has always just been a bit of a punk song—just open the hi-hat and splash it about, hit all the right beats, with a little bit of skippiness and few inside strokes so it's not just straight snare on 2 and 4. Move it around a little bit, but generally keep it quite punky. "Monkey" is very much like that, too.

"Comedown" was probably my finest hour. I love the groove on it. I pinched a little bit from Billy Cobham, and we nicked the bass line and drum groove from a song by a group called Massive Attack. My favorite way of making grooves is to listen to something I really like once and then go off from there. By the time you've played it and played it—and you haven't listened to that motivating song for a while—you find you've completely changed what you originally started with."

Robin learned how to play drums at age thirteen. He was inspired by his older brother, Richie—also a drummer—with whom he shared a room in Horsham, England, where they grew up. "I used to sit opposite him," Robin recalls. "He'd play the air with his sticks, as drummers do, and I would do the same. Richie really knew how to play, and I suppose I must have learned just by watching his feet and hands."

"I've always played by ear," says Robin. "I've never had a lesson. So more than anything else, I learned a feel. To play anybody else's song well, you really have to get into their head. If you play enough of other people's stuff in your early days—but then jump out of it quickly before you lose yourself—it is very useful. A lot of drummers

watch Dave Weckl videos and end up becoming mini Dave Weckls. Then they try to join a band that sounds like Chick Corea. I listened to music and then did other stuff with it. I ended up in a blues band—even though I didn't know anything about blues music at all."

At eighteen Goodridge worked days at a construction company owned by a thirty-eight-year-old blues singer, and nights as the singer's drummer. "I was nervous as hell because this was a real band," he confesses. "I crammed blues music as much as I could. I got a couple of Muddy Waters albums and listened to the Fabulous Thunderbirds and the Ramones. I thought I'd learn how to play a slow blues with a sort of punk angle. I made \$40 a night, but that's really where I learned the big stuff, playing for two and a half hours a night. That was my teeth-cutting gig."

The gig offered him still another lesson when he lost the drum seat a couple of times to Dave Mattacks, whenever Dave was available. "It was quite an interesting experience being bopped

on the 'ead by a pro," Goodridge says. "But even though I was upset, I got over it. I realized that the guy was better than me. I was only nineteen or twenty and he had been around for a while. So I actually went to see my own band with Dave Mattacks. I wanted to see what the bloody 'ell he was doing that I wasn't. I went away and worked out his angle on things. His tempo was amazing. I learned to be able to play with air—not to fill up all the gaps with beats—and to keep the feel and tempo exactly where it was. When most young drummers do fills, they chase the kit and come in early. Then they tend to slow down in verses. I watched Dave and he was like a metronome. I watched his precision and the way he was so compressed, and I realized an angle

I hadn't seen. When Dave went off to play with Fairport Convention, I got the gig back."

After two years, Robin began to work with other projects—first in Soul Family Sensation (later just Sensation), then a band called the Bunch. In 1991, Robin recorded an innovative album called *If '60s Were '90s* with the Beautiful People. "It was like that English dance music we've had over here," says Robin, "but it had a lot of heavy guitars and Hendrix solos and samples of his lyrics, with weird stuff going on. We sent it to Eric Clapton, who lives just up the road, and he said, 'I think it's brilliant, but you can't do anything unless you get permission from a guy called Alan Douglas.' So we set off after him. He loved it and gave us a deal to make an album.

We got a load of money, bought our own studio, and spent a year and a half buggering about on this record."

Shortly thereafter, Goodridge was introduced to Gavin Rossdale of Bush. The band was in its embryonic stage. They had just acquired Dave Parsons on bass, and now they needed the last piece of the puzzle.

"I was with some friends who drink too much. I got drunk myself and went backstage and told the guys in Bush what I thought of them," Goodridge recalls, somewhat sheepishly. "I thought they were brilliant, but I told them what I didn't like about them as well. I was just being a cocky drunk. Gavin thought it was great, but Nigel [Pulsford] hated it and said, 'What an arrogant....' I gave them a copy of the Beautiful People album and said, 'Stick this in your pocket and listen to it. I'm a big mouth sometimes, but this is what I've done.' Gav thought it was brilliant, and that got me the audition."

Robin adds, "I never drink when I'm playing, and I never drink before shows. I let my arms and legs do the talking during that audition for Bush. They really liked it, and I was in."

Those were disappointing times, though. Of the period before they were signed, Robin says, "We'd get money out of record companies to make demos, but then they would just say, 'Yeah, yeah, yeah...we really like it,' and that would be it." However when the head of Trauma Records in America was looking for a

"There's no point in being a clever bastard, because all you'll end up doing is sounding like someone is falling into the drumkit while everyone else is playing the song."

British band, and the band sent him demos of "Glycerine," "Come Down," and "Little Things," he flew out to meet the group immediately.

"At the time," says Robin, "we were recording demos of 'Everything Zen' and 'Machinehead.' The head of Trauma came in the studio while we were doing them, had a couple of meetings with us, and left with what was potentially every single we've ever released in demo form. Then he offered us a record, but it took months and months of negotiations. Fortunately Trauma ended up selling half to Interscope. We then inherited the machinery of Interscope, so the network was there for our album to be successful if people wanted it."

Bush has been road-testing some new material planned for their second album—and Robin is also experimenting with some new sounds. "I'm trying out a second snare drum," he says. "I've got a lot of *Zil-Bels* from Zildjian and a few more little splashes. I'm pulling out some whizzes and bangs, just to turn a couple more corners. I've been listening to some ambient music lately, trying to pick out the spaces and textures. The lower end of the kit is locked to what's going on in the band; there's no point in being a clever bastard, because all you'll end up doing is sounding like someone is falling into the drumkit while everyone else is playing the song. I'm just trying to find new ways of changing the top end of the kit, like the whole thing with the open cymbal and all that. I'm trying to work out alternatives, rather than just going back to that one thing again. I'm trying to find some more little twists and turns to keep the audience on its toes.

"I want to try a left-handed tom thing, too," Robin continues, "adding one on the left side of the hi-hat, to make me play different things. We've made one record and now we have to turn the corner. We can't just go through the same old same old. That would be a big mistake."

Robin is very excited about the prospect of the next album. "We will have done over two hundred live shows, and I think as players we'll be more attached to the project. So the studio performances will be that much more emotional. A lot of bands suffer from going through the machine of being recorded and coming out sounding very clinical. Being relaxed and playing together is really important because that's when you really begin to let loose on your stuff. The juice that is the band starts to flow together and you start to create real high points. I'm sure that will be one of the most important extra ingredients on the next record.

"I'm hoping to have time to think about what I'm going to play on the next record, though," says Robin. "On every album, you want to reinvent your playing slightly; you want to bring a new element into your style. We built some buffer periods into our schedule that we were going to use as rehearsals, but they slowly got eaten away with other obligations. However, just listening to records and taking stuff in and putting it into the back of your mind is productive. I buy fifteen albums a week and have music all around me. You'd be surprised where your influences can come from, so that when it comes time to be creative, you have a few different colors on your palette. That's what I'm hoping to do."





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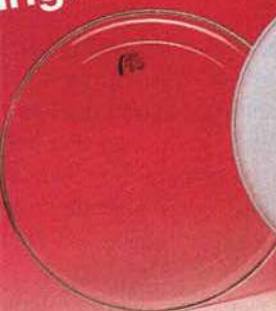


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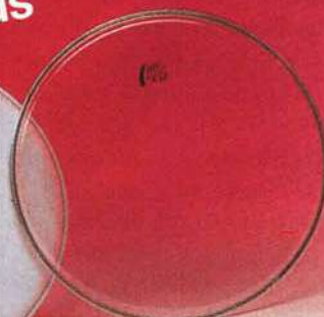
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The LA. Studio Scene, Then And Now

Surviving By Rolling With The Changes

by Mike Baird

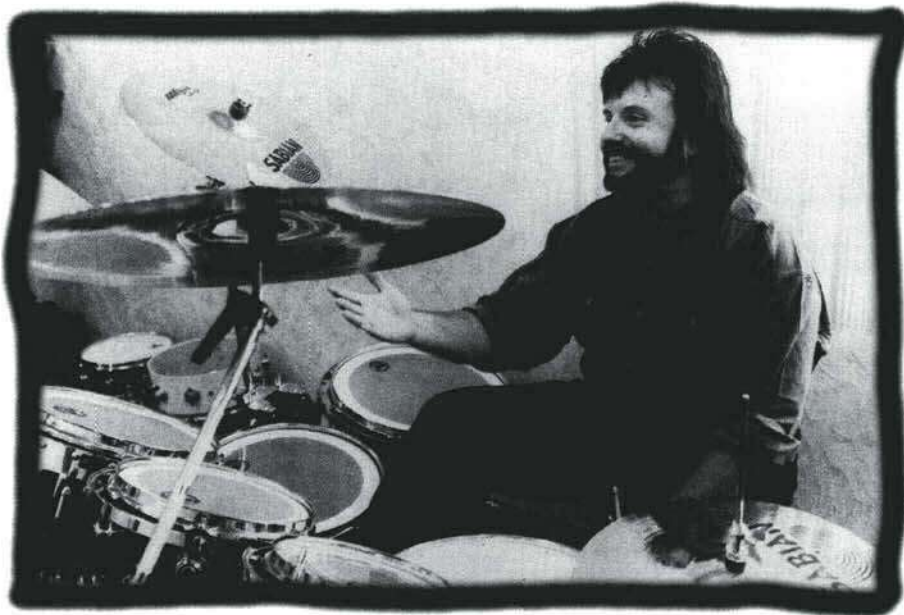
In 1974, when I first started doing record dates on a regular basis, I was told by an older musician that the business was on a down-hill slide. I found this hard to believe, because I was fortunate to be working almost every day. But the reason *why* this person felt the business was going bad was because things weren't like the way they were in the "good old days." The point is, the studio business is an ever-changing entity, and if you want to continue to thrive, you have to be willing to evolve.

In the '50s and '60s artists and bands that were signed to record companies usually used studio musicians. This meant that there was tons of work. But that was a very different time. Back then, one particular drummer in Los Angeles had a sound that was so popular that he would actually rent one of his bass drums to other sessions so that they could get "his" sound—while he would be doing another session in the same studio, just down the hall! Dig that!

Back then there was an "inside," unspoken rating of musicians, which labeled people as either "A," "B," or "C" players. The A players were the top cats who would be in high demand for records, movies, and TV. B cats would get a bit of work in records, some movies, some television, with some live playing; you could describe these players as up-and-comers. C-level players essentially worked live and did a few demos.

When I entered the business in the mid '70s, I did demos and a few records. I was very fortunate—thanks to some talented musicians and producers—to move into the B status. Work was great and frequent. I occasionally worked three three-hour sessions per day—and the dates might be in different locations! Even the cartage companies (the people who transport drums and set them up) were driving BMWs.

Within two to three years I was moving into the A status. At that time you always played with a rhythm section, and records took anywhere from one to two weeks for basic tracks. Around this period, disco was starting to come in and practically everybody I worked with was playing it. Unfortunately, this phase led to some strange and stressful situations. One producer I worked for would



use live strings, a full horn section, two percussionists, two guitars, bass, keyboards, and drums. We would rehearse as a group first, and then he would tell everyone to take a break—except me. Then we would record drums alone. It wouldn't have been that bad except for the fact that these songs were ten minutes long with no click. Sometimes he would record the bass drum first, then the snare, then the hi-hat, then the tom fills and cymbals, and then *another* hi-hat track so that he would have stereo hi-hats!

Now, do you think the above situation would feel *natural*? Well, as a studio musician you must try to be prepared for just about anything—whether it makes your job easier or harder. Cutting records with a click was not done back then. The only sessions that used clicks were primarily movie dates, TV, and jingles. (They need a click to be able to match sound with picture.)

From 1975 to 1982 things remained about the same, until one day a stranger came to town—the drum machine. Within the next few years it would have a dramatic effect on the studio scene. Obviously, at first it affected drummers—but then, as technology got better, it affected *everyone*. Around the mid '80s, most of the songs on the radio were made by machine, and in a lot of cases drummers weren't even programming the parts.

Luckily things changed and drummers got a boost. Triggering samples became the thing to do, so practically every studio drummer got a rack of samplers, cords, and a filing cabinet of manuals to read. This lasted for a few years, but soon this phase too slowed

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down. Engineers, at least on records, preferred to trigger a sound later off of tape than to do it during the session. For movie and TV work, though, percussionists are still using a lot of electronics, because they're able to create effects with delay, reverb, and sequencing patterns that they wouldn't otherwise be able to do.

Now, in the '90s, home studios are the thing, and about 40% of my work involves my playing an electronic pad set in these home studios. This technology has its pluses: A lot of the stuff I've been doing lately is overdubbing to a finished song. In some ways this makes being a studio musician better than ever before, because I can draw musically from all the parts of the song. Some records now take two to three days instead of a few weeks. (I've even done twelve songs in one day!)

Earlier I referred to the way players used to be rated—the As, Bs, and Cs. At this point that system is gone, mainly because

"When I entered the business in the mid '70s, I was very fortunate. I occasionally worked three three-hour sessions per day—and the dates might be in different locations! Even the cartage companies (the people who transport drums and set them up) were driving BMWs."

there are so many talented drummers around. Someone who was once a C or even B player wouldn't be able to cut it in today's competitive environment. You'll

find that a lot of the touring drummers out there are of a level that would have been considered an A player years ago.

When it comes to figuring out what will be in the future for studio drumming, it's really anyone's guess. However, as long as we keep an open mind and have a willingness to adapt to an ever-changing situation, we should be able to be successful. I know that commitment, passion, dedication, and growth have been some of the tools of my success. Hopefully these may help you.

Mike Baird has had a very successful career over the past twenty years. Just a few of the artists he's worked for include Journey, Billy Idol, Eddie Money, Richard Marx, Joe Cocker, Kenny Loggins, Michael Bolton, Natalie Cole, Al Green, Barbra Streisand, Manhattan Transfer, and Celine Dion.



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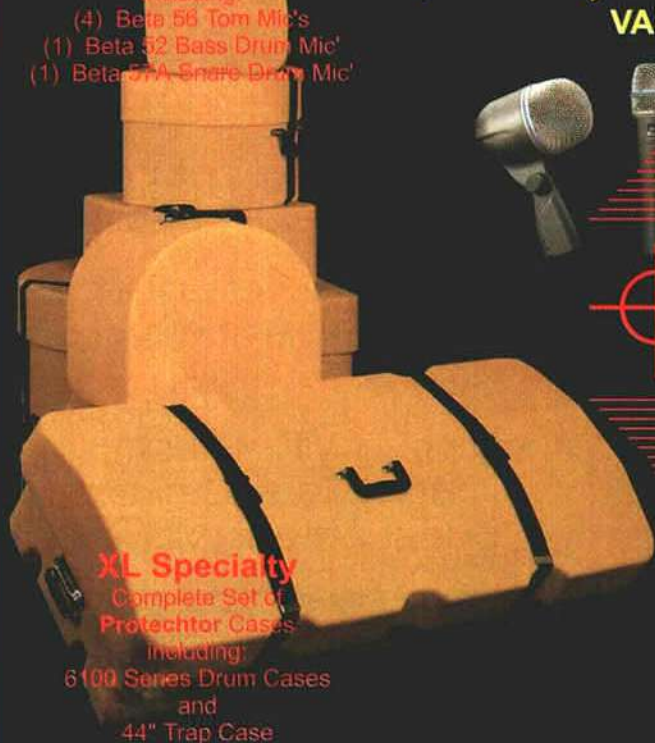
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1. Submit standard-sized postcards only. Be sure to include your name, address and telephone number. 2. Your entry must be postmarked by August 1, 1996. 3. You may enter as many times as you wish, but each entry must be mailed individually. 4. Winner will be notified by telephone. Prizes include shipping costs. 5. Winner will have choice of drumset color. 6. Employees of Modern Drummer, Monolith Composite, Sabian Ltd., Shure Brothers Inc., Engineered Percussion, and XL Specialty Percussion Inc. are ineligible.

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RECORDINGS

TERUMASA HINO-MASABUMI KIKUCHI QUINTET

Acoustic Boogie

(Blue Note CDP 7243 8 36259 2 5)



Billy Kilson: dr
Terumasa Hino: trp
Greg Osby: al sx
Masabumi Kikuchi: pno
James Genus: bs

Hino and Kikuchi made great records for CBS in 1981—Kikuchi's *Susto*, with Hino, Steve Grossman, Dave Liebman, Richie Morales, and Victor Jones, and Hino's *Double Rainbow*, with Kikuchi, Herbie Hancock, Harvey Mason, Airto, and Lenny White. This session, fifteen years later, may outdo both of those, with a great deal of help from the silky and funky drums of Billy Kilson.

Kilson has a little bit of New Orleans in him, some gritty street funk, and a trained knowledge of syncopation, polyrhythms, and independence. He plays it a lot like Idris Muhammad is doing these days with Scofield, nearly building from scratch on "Summer Mist." And Kilson uses rimshots a lot to provide accent and color, making this into some of the best jazz/hip-hop that's yet been recorded.

These musicians are in no hurry to get things moving. Time is valued, but not because they're watching the clock. Kikuchi composes and plays some profound stuff, and sometimes sounds reluctant to play anything over the beautiful open space he's created. Genus plays electric bass with a grounded acoustic feeling. Hino can plead like Miles, growl like Dizzy, or play it phat as Faddis. Osby supports and drives, his alto right in the spirit of the date. With an unbiased knowledge and appreciation of hip-hop, Oz was a great choice to help mold this terrific avant-groove excursion.

Robin Tolleson



RANDY WESTON

Saga

(Verve 314 529 237-2)



Billy Higgins: dr
Neil Clarke: perc
Randy Weston: pno
Talib Kibwe: al sx
Billy Harper: tn sx
Benny Powell: tbn
Alex Blake: bs

One of the first artists to usher African influences into modern jazz, Randy Weston toured, studied, and resided in Africa from the late '60s through the early '70s. The impact of those years is celebrated once again on *Saga*. Always vital, Weston can make dissonance seem sweet, create

suspense with wily counterpoint, or bust out with Bud Powell-like technique, all the while swinging hard. And his rhythmic independence should set drummers agog.

Billy Higgins has recorded enough great jazz sides to fill a dozen trap cases, but it's always exciting to hear him with Weston, where he can draw from so many influences. It's a moot point to analyze the divisions between his African, jazz, and Latin input: It all boils down to an earthy "swing." And his subtlety is astounding. Listen to the extended "melodic" brush soloing on "Uncle Nemo"; the multi-shadings sound like ten little bristle fingers. This engaging set ranks with Weston's and Higgins' finest playing.

Jeff Potter

NILS LOFGREN

Damaged Goods

(Pure PE 2230-2)



Andy Newmark: dr
Nils Lofgren: gtr
Roger Greenawalt: bs, perc

Andy Newmark's tight, dry drum sound harks back to the 1970s, when some drummers were spending lots of money on duct tape and muffling the tone right out of their drums. But Newmark's recordings always did have solid tones and drive. There's a lot to like about this session by well-traveled and -regarded guitarist/songwriter Lofgren and his trio. The tracks are interesting, and Newmark

graces each of the tunes with his usual taste and power.

Lofgren's tongue is planted firmly in cheek on some songs. He uses Beatle-esque acoustic touches throughout, and a pop vehicle like "Here For You" has Todd Rundgren written all over it. "Trip To Mars," with a sweet and strong children's chorus, is simply inspirational. The wailing voices and laid-back groove of the confessional "Black Books" contrast with the aggressive edge of "Setting Sun."

Newmark directs it all with a sleight of foot, a subtle shift that charts a new rhythmic course, a single-stroke roll that builds underneath Lofgren's snarl, and kick drum interplay on the fade out. His double-time brushes on snare propel the acoustic-flavored "Life" just like Billy Joel's "Travellin' Prayer" (*Piano Man*). "Heavy Hats" might just seem like a hard-rock ZZ Top parody, but the song really addresses the serious subject of fatherhood.

"Nothin's Fallin'" uses basketball slang in a heartbreaking plea from a son taking care of a terminally ill father. "Don't Be Late For Yesterday" (doesn't that sound like Ringo?) tries to be serious too, complete with a "Day In The Life" build-up ending, with Newmark allowed to roam free. Branford Marsalis blows some imaginative and fitting sax on two tracks, and the banjo and dobro sounds help shade the musical coloring book.

Drummers will find this very good, but perhaps not essential Andy Newmark. What stands out here is the songwriting and ensemble playing. That in itself is a tribute to Newmark, who can power the thing and most of the time remain snugly tucked in the back.

Robin Tolleson

STEELWOOL TRIO

International Front
(Okka Disk 12005)



Curt Newton: dr
Ken Vandermark: reeds
Kent Kessler: bs

The piano-less saxophone trio is a raw, unforgivingly exposed musical environment. It can produce some of the most bracing sounds in jazz, but it requires unassailable musicianship and total concentration: It is no place for medi-

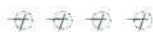
Steelwool struts its confidence in a dry, unvarnished recorded sound that compels you to focus on musical substance. Ken Vandermark moves from saxophones to clarinet and bass clarinet so subtly that his lines often seem to grow directly from Kent Kessler's rich depths. Saxophones fly at full throttle, exploiting every available effect; then clarinets happily recall the urbane swing of Benny Goodman or the melancholy laughter of a Jewish wedding. Improvised sections pounce suddenly on complex written ensembles and abrupt endings that leave nothing to chance. Vandermark's titles are as cool as his bent melodies.

Curt Newton maintains a beautiful flow, flavored by natty rolls and triplets and a snare sound that can be described only as delicious. He turns in smooth sets of 8ths and architectural, open solos; uses hands and fingers to liberate his cymbals (the old Joe Morello tremolo fits like tailored silk); and, whether blowing free or nailing time, swings throughout.

Hal Howland

UBAKA HILL

Shapeshifters
(Ladyslipper LR116CD)



Ubaka Hill, Susan Rapalee, Anna Maria Majia, Kris Drumm, Imana Sastahday, Debra McGee, Caru Thompson: vcl, perc
Hillary Kaye: vcl, bs
Kay Gardner: fl, ocarina, quena

Bill Bruford recently said in an interview in *Modern Drummer* that the future of drumming is in metric modula-

tion. He also has quoted Robert Fripp in other interviews as saying, "Women don't like complex music like King Crimson." Well, Bill and Bob, leave the nineteenth century.

African and African-American women like Ubaka Hill have known about metric modulation for years. It was the music of the mama drum and the papa drum, the music of the slaves in the fields and the singers in the church choirs that built America into a musical melting pot. Ubaka Hill, who has been teaching and performing since 1974, started off on conga; now, on her debut recording, her chosen voice is djembe, which she plays with a power and passion that would put many male hard rock drummers to shame.

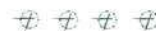
This record's vocal tracks have a celebratory feel, as the women play their drums and chant of love, friendship, and South Africa. Hill's rendition of poet Jayne Cortez's "If The Drum Is A Woman," with the chorus "Don't abuse your drum," is a drum lesson we could all learn from. The instrumental drum solos demonstrate complex rhythmic interplay shapeshifting from 4/4 to 6/8 to 12/8, then back to divisions in triplex meter. There is an inspiring growth in this artist from song to song, as her playing makes clear a definite point—that drums are not just a man's instrument.

Ubaka Hill is the founder and director of the Drumsong Institute, which provides workshops, performances, and information and resources to the drumming community.

**Adam Seligman and
Julie Ann Furger**

ROBERTINHO SILVA

Shot On Goal
(Milestone MCD-9241)



Robertinho Silva: dr, perc
Ronaldo Silva, Yanderlei Silva, Sidinho Moreira, Ubiratan Silva: perc
Jose Roberto Bertrami, Dario Galante, Luizao Paiva, Tulio Mourao, Hugo Fattoruso, Fernando Moraes: kybd
Luiz Alves, Joao Baptista, Arismar, Arthur Maia: bs
Mauro Senise, Ze Nogueira, Nivaldo Ornelas: sp, al, tn sx
Renan Penedo, Ademir Candido: gtr

Robertinho Silva has been Milton Nascimento's drummer for twenty-five years, and his grooves have shaped many great Brazilian jazz and crossover sessions, such as Wayne Shorter's classic *Native Dancer* from 1976. He's performed with countrymen Antonio Carlos Jobim, Airtio, and Dori Caymmi, and with American jazz artists like Cal Tjader, Sarah Vaughan, and George Duke.

Silva's new family affair (and second solo album released in the U.S.), *Shot On Goal* (*Perigo De Gol*), lets the different musical cultures merge freely. His beats mix the dancing rhythms of his own country with American jazz, and his vibrant takes on standards like "Bemsha Swing" and

SIGNIFICANT OTHERS

HENREE DELUXE plays the blues with authority on *Atomic Boogie Hour*, the new release from ex-Stray Cats bassist Lee Rocker & Big Blue (Black Top records, distributed by Rhino). *MD* contributor **HAL ROWLAND** deftly leads his D.C. sextet on *Reiko* (Howland Records), composing and drumming on eleven unique modern jazz pieces. Reggae drummers **SLY DUNBAR** and **MIKEY "BOO" RICHARDS** must surely be given credit for taking the term "trance music" to another level altogether; on the re-release of the Congos' dub classic *Heart Of The Congos* (Blood And Fire) these two drummers' subterranean grooves nearly induce hallucinations. Groovy Canadians the Philosopher Kings' self-titled debut (Columbia) features **CRAIG HUNTER** bobbing along confidently through some very funky soul-jazz-hip-hop waters.

RATING SCALE

⊕ ⊕ ⊕ ⊕ ⊕ Excellent
⊕ ⊕ ⊕ ⊕ Very Good
⊕ ⊕ ⊕ Good
⊕ ⊕ Fair
⊕ Poor

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"Nefertiti" don't just show respect, they introduce intriguing new rhythmic slants.

Silva is confident enough to play light at times, and there's nothing he can't or won't try. Listen to his graceful but no-holds-barred build-up under Senise's searching soprano on "Exits And Flags." On "Cinema Adventura" he accelerates like William Kennedy on a Yellowjackets blowout, unleashes some potent fireworks, then builds all over again from a slow funk meltdown.

Silva is joined on the date by many of Brazil's best musicians—names like Senise, Bertrami, and Fattoruso. There are three other Silvas on the date, too—Robertinho's sons Ronaldo and Vanderlei in particular get busy on "Ceco Aderaldo," kicking up quite a storm—but soon Robertinho steps in and takes the bull by the horns.

Robin Tolleason

ALEX CLINE ENSEMBLE

Montsalvat

(9 Winds NW CD 0174)



Alex Cline: perc, kantele
Aina Kemanis: vcl, bells
Jeff Gauthier: vln, bells
Wayne Peet: kybd, bells
Eric von Essen: bs, cello, bells

It is a mark of how respected Alex Cline is in the European art music world that his first solo album was on ECM Records. It is a sign of how much he has grown that his second solo recording is on the visionary avant-garde label 9 Winds. After you listen to *Montsalvat* you may wonder if his next solo album will be released by NASA—or by aliens; his music so defies the obsessive classification our society puts on music. As one artist noted, "If you ask any musician how they want their music labeled, they will probably answer, 'music.'"

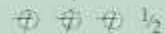
Cline's unique collection of neo-classical quintet pieces reminds me of his collective group Quartet Music, which sadly disbanded due to record company apathy. Jeff Gauthier's violins cadenza over

RECITAL DUETS FOR SNARE DRUM

by Garwood Whaley

(Meredith Music Publications)

\$24.95 (book and CD)



This book and CD package consists of fifteen short duets ranging in length from just over a minute to about two-and-a-half minutes, and is geared towards intermediate to advanced snare drummers. It provides excellent material that could be used for supplemental study to develop ensemble skills, as well as for recital or contest use. The pieces feature a variety of time signatures, including 2/4, 3/4, 4/4, 5/4, 3/8, 5/8, 6/8, 7/8, and 12/8, and some contain mixed meters.

Within each duet the two parts are of equal difficulty, so if two students wished to perform together they would have to possess comparable skills. But these duets would also work very well in a lesson setting, with the teacher playing one of the parts.

The accompanying CD contains complete performances of each duet, played by Aubrey V. Adams, a percussionist with the United States Air Force Band in Washington, D.C. Each part is on a separate stereo channel, so if desired, one can play along with either part by setting the stereo balance to either the right or left channel. The duets are musical as well as technically challenging, and will inspire as well as educate.

Rick Mattingly

WITH JOY IN HIS HEART

by David Mancini

(Kendor Music, Inc.)

\$20 (conductor's score and eight parts)



This ten-minute percussion octet is for solo drumset, vibraphone, marimba, orchestra bells/xylophone, chimes/bongos/agogo bells, timbales/tamborim/finger cymbals/bell tree, tomtoms/triangles/suspended cymbals, and timpani. Part of the "Kendor Ensemble Series," *With Joy In His Heart* is dedicated to Louie Bellson.

The piece is divided into three sections: a jazz waltz (dotted half note = 72), a medium samba (half note = 88), and a fast swing (half note = 138). An intermediate to advanced drummer (who

can both read music and improvise well in solo "fills") would be comfortable showcasing these three different styles. The ensemble accompaniment is more rhythmic than melodic and would be appropriate for an advanced high school or any college level group.

Drumset player David Mancini, himself a frequent guest artist at various educational institutions, has written a welcome addition to the percussion ensemble repertoire because it features a drumset soloist. This would be a good opportunity to showcase an outstanding student at a school concert or to bring in a guest soloist for the students to work with and observe.

This is another example of the drumset becoming an accepted member of the "percussion family" and not just a member of the jazz band.

Andrea Byrd

rolling Camco tom-toms while Eric von Essen's arco bass provides an emotional backdrop to Cline's cymbals and brushes. Throughout the album the wordless vocals of Kemanis haunt and tug at you: asking questions, providing answers, reminding of musical mystery religions.

Wayne Peet's keyboards and the quartet of bells on the piece titled "Shining One" provide a moment of simply indescribable beauty before disintegrating into an avant-garde riot of music. "In The Shadow Of The Mountain" has a thunderous drum section that rumbles into a deafening barrage of polyrhythms and colors. The song "Colors Of Memory," with lyrics by Cline (all music is composed by Alex), has a long organ solo by Peet that proceeds mode by mode underneath Kemanis's voice. An education in original music.

Adam Seligman

PUCHO & HIS LATIN SOULBROTHERS

Rip A Dip

(Milestone 9247)



Pucho: timbales
William "Yams" Bivens: vbs
Ernesto Colon: dr, perc
Lawrence Killian, Ricky "Bongo" James, Massamba, Steve Berrios: perc
other musicians

"Henry 'Pucho' Brown and the Latin Soul Brothers were the kind of hip, mid-'60s phenomenon that only urban America could produce," writes Carol Cooper in her fine notes for this joyous communion of quintessentially African-American musics. Revived by the current "acid jazz" trend after nearly twenty years' obscurity, Pucho is back with all pots boiling.

Except for their instrumentation—a small big band with several percussionists—the

LSB are unlike any Latin group you've ever heard. They take the deep-fried funk of James Brown and Jack McDuff, or the impressionistic bop of Miles Davis, and add ingenious layers of salsa, freely mixing half-time, double-time, and polyrhythms—and finish it off with witty and unhurried ensemble figures. The result is simply irresistible. Drummer Ernesto Colon negotiates the many shifts of time and style with an easy flow, melding with his popping section mates. If "Yams" Bivens lacks Gary Burton's authority, his soft, atmospheric touch here is most refreshing. This rhythmic feast is too good to pass up: Grab a gourd and dig in.

Hal Howland



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traces the history of jazz drumming from the 1920's to the mid-1950s. Included are rare film clips and photos of early pioneers like Baby Dodds and Paul Barbarin, percussion legends Chick Webb, Gene Krupa, Buddy Rich, Dave Tough and Sid Catlett, as well as innovators like Jo Jones and Kenny Clarke. Hosted by Louis Bellson with commentary by Roy Haynes.

NEW!



Getting Started On Congas

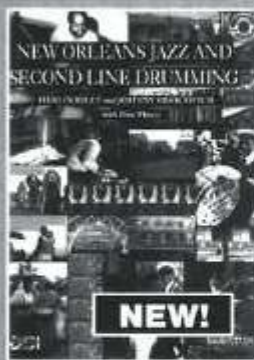
This tape gives you all of the basic tools you'll need to begin to develop technique on the conga drum. Includes:

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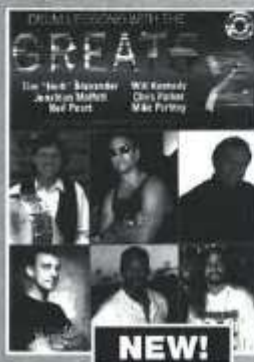
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—Steve Smith

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Sydney "Big Sid" Catlett

Though Big Sid Catlett came out of the swing era, he is best remembered for a drumming style that had a marked influence on the bop drummers of the '40s. Catlett bridged the gap between the two genres, and his recordings with Dizzy Gillespie and Charlie Parker made him one of the few drummers to survive the transition from swing to bop.

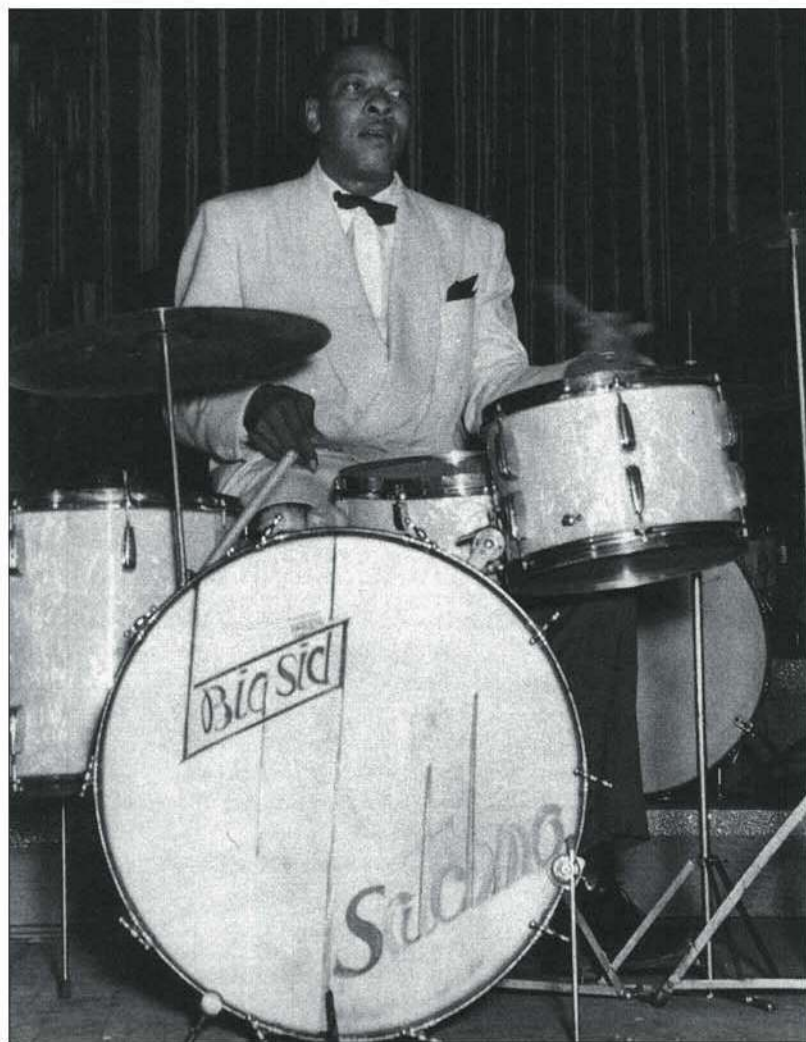
Catlett was born in Evansville, Indiana in 1910, and began his career in Chicago at sixteen. After coming to New York in 1930

with Sammy Stewart, he went on to work with McKinney's Cotton Pickers, Fletcher Henderson, Benny Carter, Don Redman, Rex Stewart, and Teddy Wilson. He spent 1938-42 with Louis Armstrong, and played with Benny Goodman's band for a short while in '41. A notable figure on the 52nd Street scene, Catlett performed with Ben Webster, Don Byas, and Lester Young, and is on countless record dates with other leading players. Winner of the *Esquire* Gold Award in 1944 and 1945, he later

returned to Armstrong's All Star band in 1947. The last years of his life were spent free-lancing in Chicago, where he died in March of 1951.

Like Jo Jones, Sid Catlett influenced drummers primarily for his conceptual innovations and his contribution to the rhythm section as a whole. Acclaimed for his remarkably steady timekeeping, Catlett was a functional player who believed his primary task was to *integrate* the rhythm section into the work of the entire group. Though influenced early on by Zutty Singleton's military flavor, Catlett developed a linearity that had not been heard before. An incredibly adaptable drummer, he was at home in small groups or big bands, New Orleans style to bop.

Though more of a low-profile player than his contemporaries, Catlett could be a great showman when the need arose, and he had outstanding technical ability. However, his key motivation was the



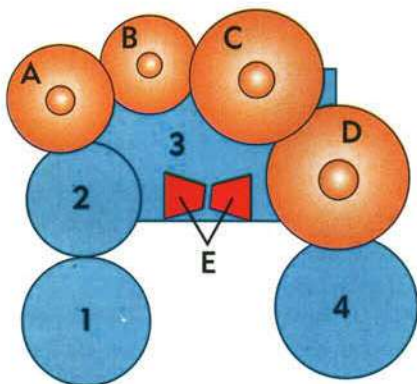
"He didn't have to be the bombastic, take-over drummer. He always was the musician."

—Billy Taylor

"I think he had the smoothest style of any drummer of that era and possibly since. Everything flowed."

—Ed Shaughnessy

Big Sid Catlett's Kit Circa 1941



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Big Sid became a Ludwig endorser in the late 1930s, showing up behind a shiny, four-piece marine pearl kit with Louis Armstrong's band. Like his idol Zutty Singleton, Big Sid preferred a 28" bass drum, beating out a pulse strong enough to swing anything from a small bop quartet to a big orchestra. He liked to use his many cymbals to play unorthodox ride patterns and punctuate his bass drum accents. A Ludwig ad from 1939 states: "The 'Solid Cinder' is the hottest drummer in town. Sid Catlett, with a style of his own cooking, swings 'em hot on Ludwig drums."

Excerpted from Star Sets, Drum Kits Of The Great Drummers by Jon Cohan (ISBN #0-7935-3489-5, Hal Leonard Corporation).

music. The epitome of grace and beauty, his playing was firm, supportive, and extremely tasteful, with a great sense of form and structure. His solos were explorations of themes and variations, where melodic opening statements were set up, repeated, and then embellished. These ingeniously structured solos exemplified Catlett's *keen* sense of dynamics, humor, and surprise, beginning at times at thunder-

ous levels and ending at delicate *pianissimos*. His bass drum explosions echoed in the early work of the modernists, and his hi-hat style helped popularize the instrument as a primary timekeeping device.

Acknowledged as an important pivotal player, Big Sid would have a direct impact on the drumming of Max Roach, Art Blakey, Shelly Manne, Stan Levey, and Ed Shaughnessy. An inspired performer, Big Sid Catlett is considered one of the most important drummers who ever lived.

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The Drummer As Entertainer

by Bruce Matheson

It doesn't seem fair. The band is having a hot night. The singer's wailing, guitars are screaming, keyboards are thumping, and you and the bass player are locked in tight. Everything's falling into the pocket. But you look around the club and notice that everyone's attention is focused on the guys out front, and nobody's giving you a second glance. It's not that you're doing anything wrong. In fact, you're having a great night. You're just not catching anyone's attention.

This scenario, while a bit extreme, doesn't *have* to be the case. With some practice, polish, and showbiz flair, you can

transform yourself from "just the drummer" into a center-stage entertainer in your own right. I'd like to share a few ideas that have worked for me on my club gigs and that might help you too.

Getting Noticed

This is show business, right? And let's face it, as a drummer, you're one of the most *visually* exciting people on stage. Or are you? There's nothing wrong with sitting back and doing your thing, but nothing is more boring than watching a guy just *sit* there with no expression.

Are you enjoying yourself? Are you into it? Then show it! Smile. Look like there's no place on earth you'd rather be than on that stage—even if sometimes that's not

entirely true. Happiness is contagious. If the audience thinks you're having a good time, chances are they will too.

Unlike most instruments, drums involve the whole body. Dramatizing certain movements, while not making much of a difference in what you're playing, can make all the difference in the world to the people watching you. Try exaggerating your arm movements on cymbal crashes, tom hits, or anything you want the audience to notice. The old Vaudevillians taught us to play to the last seat in the house. And *like* the old Vaudevillians, don't hesitate to ham it up if the opportunity arises. Here's an example:

There's a section in one of my band's songs in which the drums drop out. I used to just sit there playing quarter notes on the hi-hat, but one night I decided to try something different: I ran out from behind the kit, danced to the rest of the band, then ran back when the drum part had to kick in again. People loved it so much, we made it a regular feature of the song. In fact, the challenge has become staying out on the dance floor as long as I can and making it back to my kit without missing a beat. This much "show" might not be for every drummer or every situation. But if you use your imagination, and keep in mind that you *are* in show business, you'll come up with ways to grab the audience's attention.

For inspiration, watch some of the master showmen. Drummers like Tommy Lee, Lars Ulrich, and Myron Grombacher are not only excellent players, they also know how to "put on a show." Even Japanese Taiko drummers, drum corps players, and Afro-Cuban rhythm sections can spark some great ideas that may be right for you.

Also consider aspects of your personality or your drumset that make you unique. Something as simple as having a trademark piece of clothing, a stuffed toy on your kit, or a unique setup or kit design can get you noticed. Do you do any special tricks? Stick twirling has always been a favorite, and



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with a little practice it can be incorporated into your performance while playing time or during breaks and fills. A drummer I know developed a technique where he plays double bass licks with two feet on a single bass pedal. In other words, if there's anything you can do that will distinguish you from the next guy, make use of it.

Singing

While there are some very gifted singing drummers around today, they're in the minority. Many drummers take the view that, "I'm a player, not a singer." But there are some solid reasons to at least *try* vocalizing.

As a drummer, you're already used to doing some fairly intricate things with all four limbs. Try taking coordination to the next level by incorporating your voice. Gary Chester's book, *The New Breed*, which teaches you to vocalize rhythms while playing patterns with all four limbs, is not only great for improving your drumming, it will also help you think of singing as an extension of your playing. Compared to some of Chester's drills, you'll find that singing and playing is a snap.

Actually, singing in front of people is where many beginners start to squirm. "Nobody will like my voice," they say. "I don't know how to sing." But think positive. First of all, you don't have to start off singing up front and solo. Unless your band plays all instrumentals, chances are their vocals could use harmony. Next time you rehearse let the other players know you're

interested in helping out. You'll be surprised how supportive they will be. An extra voice, especially in a small band situation, can make the difference for full-sounding vocals.

Remember that singing, like playing, is a skill that can be developed. Don't get discouraged if things don't sound exactly right the first time. Remember the first time you tried a paradiddle? It probably wasn't as easy as it is now. But you got better at it because you applied yourself and practiced. Singing is much the same. And like any new skill, once you've got it under your belt, you become that much more valuable as a musician.

Sometimes the key to getting your dream gig is to *do something the other guy can't do*. Any skill you learn can be a key somewhere later in your career, and the ability to sing can be a major one. Remember, singing drummers like Phil Collins, Levon Helm, and Don Henley all started at the beginning too.

Pushing The Parameters

The advent of electronic percussion has been a boon to the creative drummer. Providing access to any sound imaginable, electronics not only allow you to augment your band's tonal spectrum, they're a great way to pique the audience's curiosity and dazzle them with sounds they'd never expect from "just a drummer."

I play in a three-piece classic rock cover band consisting of guitar, bass, and drums. I use a *drumKAT* primarily for percussion and

sound effects, but also for keyboard parts and occasional solo lines. In effect, I cover the part of another musician right from my kit. Delivering the unexpected, I've found, earns you a VIP pass to center stage.

This theory was proven again when I volunteered to play harmonica in a song my band wanted to cover. While I'm no Sonny Boy Williamson, I'd messed around with the harmonica before, and I already knew how to play a few basic licks. The trick was to coordinate it with my drumming. But since the song is slow and fairly straightforward, I was able to cover the snare and hi-hat parts with my right hand and use my left hand to hold and play the harmonica. With a little bit of practice, I got it to work, and I even manage to sing lead on the tune. Now people ask to hear this song every time we play, simply to "see the drummer who sings and plays harmonica at the same time."

Do you have any skills or other talents that could be incorporated into your drumming? It may not even be "musical" per se, but it could be something that will distance you from the pack. Always remember, however, that *drumming* is your first and foremost responsibility. You may be able to juggle, do ventriloquism, and recite Shakespeare while playing, but if the time falters, you won't be on the gig for too long. But if you're able to play solidly and with feeling—and do a little entertaining as well—you'll never lack your audience's full attention again.



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Playing In The Pocket

by Garry Montgomery

Musicians can generally be classified into three groups when it comes to timing: anticipators, conductors, and procrastinators.

The anticipator can feel the beat coming up and doesn't want to be late. So he tends to overcompensate and places his offering ever so slightly *ahead* of where the beat should actually be. The conductor has a little more physical control, and actually plays right *on* the beat. The procrastinator, though able to feel the beat coming up, is a little wary of getting in first, and prefers to wait until someone else establishes where the beat is. And then, just a microsecond later, he drops his offering into place. Bands have lived with these facts of life for years—usually unaware that these differences exist—and usually label each other as *rushers*, *draggers*, or *in-the-pocket* players.

Under normal playing conditions, the slight variances are seldom noticed—and are, in fact, what separate "mechanical"-sounding sequenced music from music made by humans. But if a band is recorded at 30 ips, and then replayed at 7 1/2 ips or slower, the timing differences—which may actually be making the music uncomfortable—become obvious. Even with a two-speed tape machine, you may be able to spot your own tendency. Start a metronome at 120 bpm and tap on a glass with a spoon in time with the metronome. Record the two sounds for about two minutes. Then rewind the tape and play it back at half speed. Are the sounds *really* together?

Many players with a noticeable timing error cannot hear their own tendency even when it's pointed out to them. That's how they "hear" the beat, and often they cannot be changed. When you consider that the difference is usually only microseconds on either side of where the beat actually *is*, if playing conditions are good, no problem will occur. But if you're a drummer hoping to work closely with a bass player who anticipates the beat, the results are often a musical Indianapolis 500, with the tempo speeding up or slowing down as each tries to compensate for the other. Everyone in the band should have good time and should not need to rely on anyone else, but that's not always the case. So it's often helpful if you're aware of the problem and can learn to compensate and control it.

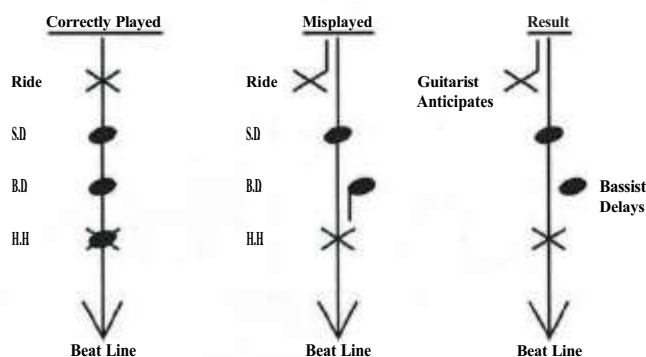
Interestingly enough, it seems that those who choose guitar or brass instruments seem to naturally fall into the anticipator category, while those who choose acoustic bass or reed instruments tend to be procrastinators. Most electric bass players are actually frustrated guitarists and play bass with the anticipating approach of a

guitarist. The Indianapolis 500 syndrome usually appears when the bassist is really a guitarist in disguise. Then the most stable drummer can be led astray and may be mislabeled a rusher.

Consider a simple pattern like the following:



Obviously, all four limbs are supposed to be playing at *precisely* the same time on beats 2 and 4. But if any *one* limb is a mere fraction of a second misplaced, that in itself can cause havoc in a band. Let's assume for a moment that the bass player tends to focus on your bass drum, while the guitarist listens to your ride cymbal. Now let's misplay our four-limb pattern so that the ride cymbal is just a little bit early, and the bass drum is just a fraction late. (See example below.) Can you spot the ensuing problem? Our guitarist is now going to be a bit earlier, and our bassist is going to be a hair later. Unfortunately, the wider that gap becomes, the worse the band sounds and the more timing problems are going to occur.



It's essential for you to be able to pinpoint the placement of every stroke. Use of the heel-toe rocking motion on the hi-hat (heel down on 1, toe down on 2) can often tighten up your own playing so that the band can hear where the beat really is.

If you're always being blamed for the band speeding up or slowing down, you may, in fact, *be* to blame—but then again you may *not*. In either case you can solve the problem by just being very aware of the idiosyncrasies of the other band members and compensating accordingly. You might be able to tactfully point out where the problem actually lies, but don't expect those at fault to change. In many cases they simply can't.

But before you accuse anyone else of timing problems, be sure your *own* house is in order. If you can't play a simple beat *in the pocket*, then you really can't cast any stones. If you try the tape recorder test and flunk, or if you have problems with the metronome, perhaps it's time to get back to the woodshed.

Improving Your Time With A Drum Machine

by Steve Dohring

The main reason a drum machine is a useful tool for practice is that it has perfect time. It also has a variety of sounds you can program as a reference to play along with. If you have hopes of recording in a studio, you *must* be able to play with a click track, and the drum machine is invaluable in preparing for click-track work. Here are a few ideas for programming a drum machine for practice.

- 1) Be sure you can properly hear the unit. Unlike standard metronomes, your drum machine can be amplified so you can hear it above the drums. Headphones are the recommended way to really *lock in* with the click. And though most headphone outputs are not loud enough on most machines for practicing, you can easily wire them into your stereo for proper amplification.
- 2) Program a quarter-note click with your favorite sound. A cowbell is fairly common because it's more musical for practicing with over long periods of time. Avoid the harsher sounds, if possible. Also, vary your tempos from slow to fast. As your time improves you'll notice how much room there is to fluctuate on one quarter-note beat.
- 3) Program 8th-note and 16th-note subdivisions. You could use two sounds, like a cowbell and a cross-stick. You can also program a cowbell with 16th notes while accenting the quarter-note pulse. Programming 8ths and 16ths will help you play tighter with the drum machine, since there's more to focus on between the primary quarter-note pulse.
- 4) Odd-time practicing is easy with a drum machine. Try programming a different sound on beat 1 so that you can always find your place if you get lost.
- 5) Program a samba or songo percussion pattern and play along with it.
- 6) A drum machine is great when practicing written material. Oftentimes, we become so concerned about reading accurately that we forget to focus on the time.
- 7) Program a complex independence exercise to hear it closely, then play along with it.
- 8) One of the most challenging and rewarding time exercises involves incorporating the "song mode" on your drum machine. For example, program Pattern 1 as a 16th-note cowbell pattern. Pattern 2 should be programmed empty. In the song mode, program Pattern 1 eight times, and Pattern 2 four times. Now you can lock in for eight bars *with* the click, and for four bars *without* the click. The challenge lies in coming in accurately on beat 1 when the eight-bar pattern resumes. (You might want to start out with only a two-bar empty pattern until you're confident that you can play without a reference for four bars.) Try playing straight time in the silent bars at first, then try four-bar fills. It's like "trading fours." This is a very challenging exercise, so be patient.



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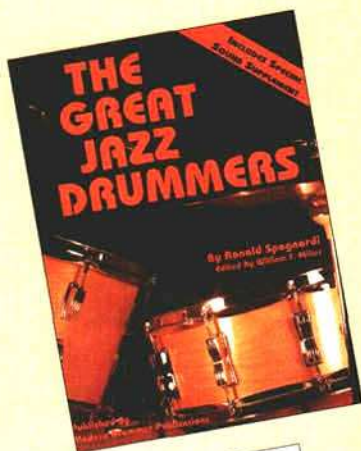
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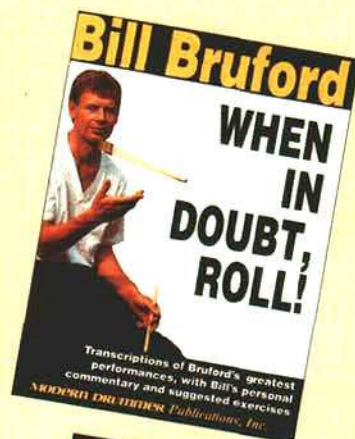
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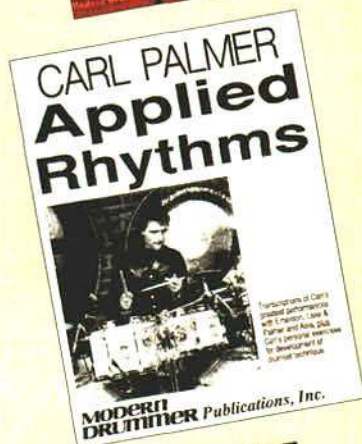
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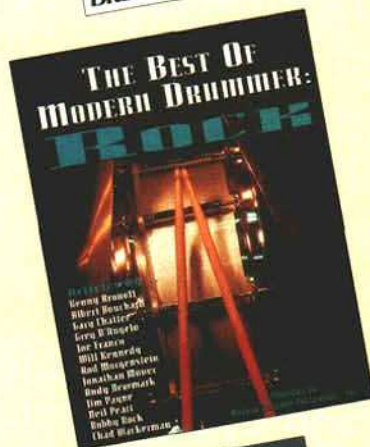
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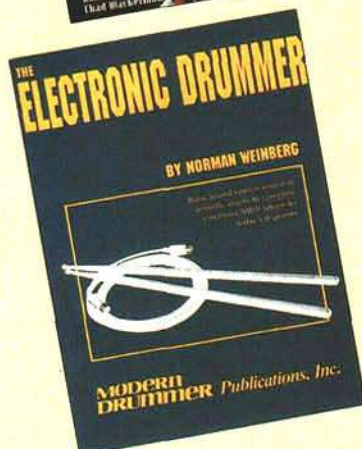
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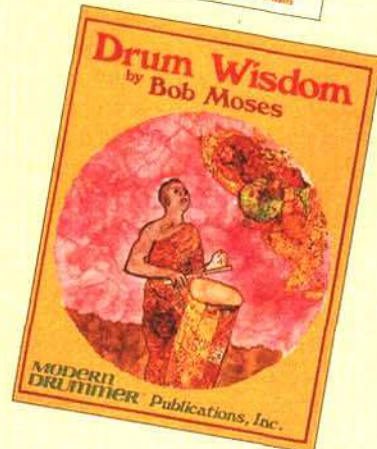
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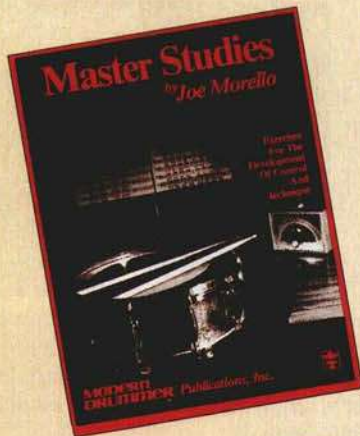
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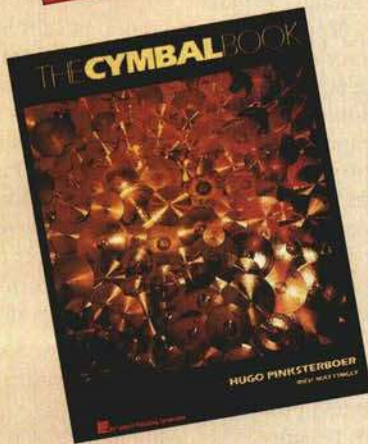
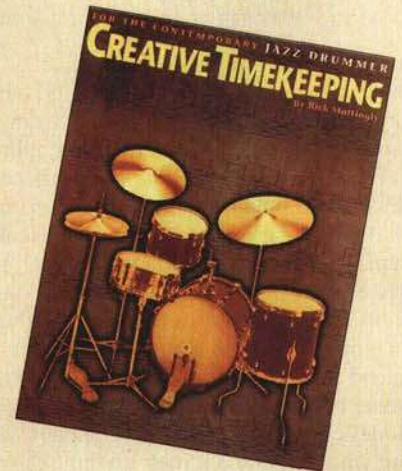
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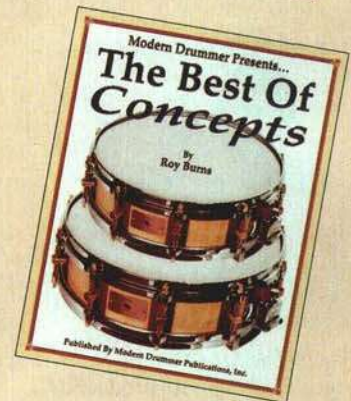
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Marcus Copenig

Groton, Vermont might not sound like a hotbed of progressive musical activity, but if Groton's Marcus Copenig is any example, one might want to re-think one's opinion. With twenty-seven years of experience under his belt (and drumming studies with such notable teachers as New York's Hank Jaramillo and San Francisco's Narada Michael Walden and Chuck Brown), Marcus now pursues an ambitious schedule of playing with bands around the New England area. Most notable among them is Science Fixion, an eclectic group that includes cello, mallets, and saxophone along with a traditional rock rhythm section.



For his *On The Move* submission Marcus sent Science Fixion's self-produced CD. It's an ambitious project displaying technical virtuosity and styles running the gamut from R&B to Afro-Latin instrumental jazz, with touches of fusion, bebop, and full-out rock (Sun Ra meets Frank Zappa by way of Dizzy Gillespie). Throughout this diverse repertoire Marcus displays an admirable grasp of every style, demonstrating exceptional versatility and technical prowess. He performs on a twelve-piece Ludwig set with Zildjian cymbals, and also employs an SDS8 drum computer, and a TMI MIDI controller (from Simmons), an Alesis HR16 drum machine, and a Yamaha TMX electronic kit.

Along with his live playing, Marcus is active in the New England studio scene, with several local recording projects and demos to his credit. He's also a busy teacher, both on a private basis and through local school systems. In May of 1995 he sponsored the first annual Vermont Drummers Day at Vermont College.

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for nor credited.) The bio sketch

Jerry Hanahan

Jerry Hanahan is a veteran drummer whose career has taken him across the country. Now thirty-nine, he began drumming in 1960—and joined his first band a year later. Ten years of participation in school band and orchestra—along with three years of drum & bugle corps—honed Jerry's playing skills. He turned professional upon graduating from high school, hooking up with longtime friend Willie Phoenix. This association led to several recording projects throughout the 1980s, a deal with A&M records, and opening spots for artists such as Bryan Adams, Humble Pie, Talking Heads, and Blue Oyster Cult. In 1991 Jerry's then-current band, the Waifs, was signed to Arista records by label president Clive Davis.

Besides his professional stints in both Los Angeles and New York, Jerry played and recorded for many years in his home base of central Ohio. He is currently touring locally to promote his own CD, *A Question Of Time*. Jerry's playing on that recording reveals him to be a solid, powerful, and expressive player whose focus is



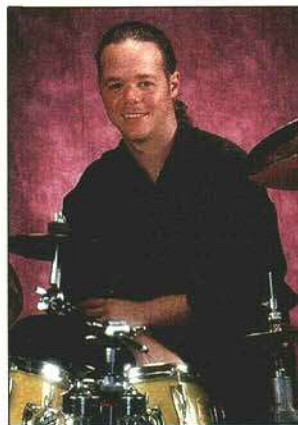
on the song and the support he can give to the band. As influences, he cites Gene Krupa, Buddy Rich, and Ringo Starr. His choice in equipment is a Ludwig kit and Zildjian cymbals.

Along with his promotional activities, Jerry continues to free-lance on studio projects, because "being able to do an occasional jingle to pick up a few bucks is very important." But his ultimate goal is more lofty: "After releasing my own CD and getting signed to a new label, I'd like to play Europe," says Jerry. "I've played nearly everywhere in the U.S. over the past thirty-five years; I'd love to perform in front of some totally different people!"

Joe Chirco

Joe Chirco's educational background—study at Nassau College in New York and private lessons with such well-known teachers as Charlie Perry and Jim Chapin—gave him an excellent foundation. On that foundation he built a reputation as an outstanding young performer, winning five New York State Music Association gold medals (1970-'75), and placing highly in the Slingerland Louie Bellson National Drum Contest (1979) and the Long Island Drum Center "Battle Of The Beats" (1987). Combining his natural abilities with his drumming

education, Joe turned professional in 1985, launching a ten-year career in bands covering Top-40, classic rock, R&B, reggae, calypso, and tropical music. He currently plays a Yamaha kit and Sabian



cymbals.

Although he is a dynamic and talented contemporary drummer (as is amply demonstrated by his demo video) who performs as often as possible, Joe recently turned his primary attention to teaching. He currently travels throughout the U.S. to perform at clinics and master classes, to instruct high-school band and drum-corps drumlines, and to teach privately. "I believe that a good teacher should create a positive environment within which a student can learn," says Joe. "With that in mind, I approach each student as an individual—and my students have ranged in age from ten to sixty-four!"

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, free-lance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

you do and how you do it, and a list of the equipment; you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.





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Mental Practicing

All too often drummers will sit behind their instruments and go through the motions of practicing—only to find their minds wandering. Try sitting in a chair in a quiet room—away from the drumset—and practicing by playing "air drums." Having no instrument in front of you (and therefore no sound) forces you to conceptualize the musical parameters, such as textures of sound, presence of other musicians, or technical problems that may develop. You'll find that your mind will not wander as easily, because you have to use 110% concentration with this type of practice. After a couple of "mental practice" sessions, try switching to the kit. You'll be surprised at how your concentration has improved.

Andrew Contorupis
Adamsville, AL

Drumkey Convenience

Among the items I've purchased most frequently over the years are drumkeys. I used to have keys everywhere—and still didn't have easy access to them while setting up, playing, or tearing down. But recently I purchased a two-part detachable key ring. One end is attached to the drumkey, the other is hooked to a lug nut on a rack tom that is angled toward me (allowing the key to hang freely so as not to hit or scratch the drum). This will also work on a bottom-rim lug on the snare drum. (You may want to cover the key ring around the area where it contacts the lug so no unwanted noise occurs during playing.) This has proven a fast and effective way to keep a drumkey conveniently in reach and detachable for quick use.

Karen Kraker
Greenville, NY

Cymbal Muffling

Although there are many "quiet" cymbal alternatives on the market, their cost can be prohibitive. To address this, I've discovered that an "Ace" elastic bandage (found at most drug or department stores) will do the job. If you get the 4"-wide size, a 5' length should cost around \$5.

Wrap the bandage around the cymbal's edge (the circumference) at the middle of the bandage's width, stretching it *very slightly* as you do. Do not stretch the bandage out to its full elasticity. At the point where the bandage meets itself, add 1" on either side and cut. Remove the bandage, overlap the two "end pieces," and stitch them together. Now stretch your cymbal "muffler" around the cymbal (again at the middle of the 4" width). The elasticity of the bandage will hold it in place. The muffler will be suitable for ride and crash cymbals, and also for hi-hats (where one should only be needed on the top cymbal).

Dennis Winkle
Springfield, MO

Protecting Fiber Gases

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Apply three to six thin coats of polyurethane to the exterior of each case—letting each coat dry thoroughly before applying the next one. This will make the cases more durable and weather-resistant. It will also dramatically improve their appearance. (After I treated my five-year-old trap case it looked like it had just rolled off the assembly line.) Any good-quality polyurethane will do. I prefer to use a gloss polyurethane because the glossy finish gives the cases a shiny, wet look and leaves an ultra-smooth finish that's very easy to clean.

Alan Topolski
Toledo, OH

Quick Snare Repair

When my snare strainer broke during a recent performance, I discovered a way to temporarily get a passable snare sound. I removed the snare head and "sandwiched" the strainer-side snare strips (that normally connect to the throw-off) between the head and the body of the drum. I then replaced the rim, tightened down the snare-side head, and adjusted the snare tension (as much as was possible) from the butt side. It wasn't an elegant solution, and the snare response left something to be desired, but I *did* have a workable snare drum for the rest of the night.

Larry Kennedy
Albany, GA

Back Relief

I've found a way for drummers to ease back pain. All you need is about ten pairs of drumsticks. (Slightly used ones are fine.) Lay the sticks out side by side, right next to each other, on a hard, flat surface. Preferably with your shirt removed or while wearing a form-fitting shirt (so loose fabric doesn't get caught in the sticks), lay flat on your back so that the drumsticks are under your back, perpendicular to your spine. Use your legs to roll your body back and forth across the sticks about twenty times, letting the rolling motion soothe and relax the knotted muscles of your back. You can do this at home, at a rehearsal, or even at a gig, and it really works wonders.

Mike Calia
River Grove, IL

Bass Drum Controller

Want a fat, punchy, well-rounded, big sound out of your bass drum? Try this: Cut two 4"-wide strips from a heavy towel. (Sorry, felt strips won't do it.) Use one of them on the front head as you would a traditional felt strip. Next, at a point between the top two tension rods on the batter side of the bass drum, "pinch" one end of the other towel strip between the bearing edge and the head (on the inside of the drum). Let this strip hang so that it's free to float

away from the head upon beater impact and fall back against the head afterward. Slight variations of sound can be achieved by experimenting with different strip widths, as well as with how far below the point of beater impact the strip hangs.

Kevin O'Neill
Gainesville, FL

Note: The tips presented in Drumline are suggestions based on the personal experience of individual drummers, and are not necessarily endorsed or recommended by Modern Drummer magazine. Modern Drummer cannot guarantee that any problem will be solved by any Drumline suggestion, and cannot be responsible for any damage to equipment or personal injury resulting from the utilization of any such suggestion. Readers are encouraged to consider each suggestion carefully before attempting to utilize any Drumline tip.



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Getting The Most From Your Bass Drum Pedal

by Peter Smith

Drumming is the expression of sound through movement. The quality of sound and the feeling we produce is determined by the kind of movements we make. Stiff, jerky movements result in a stiff, jerky feel; relaxed and graceful movements result in a relaxed, confident feel. And since the bass drum is the heartbeat of the music we play, the movements involved in playing it are all the more critical. This, in turn, makes the bass drum pedal one of the most important instruments of the drumset—and makes the knowledge of how to play and adjust it a must for every drummer.

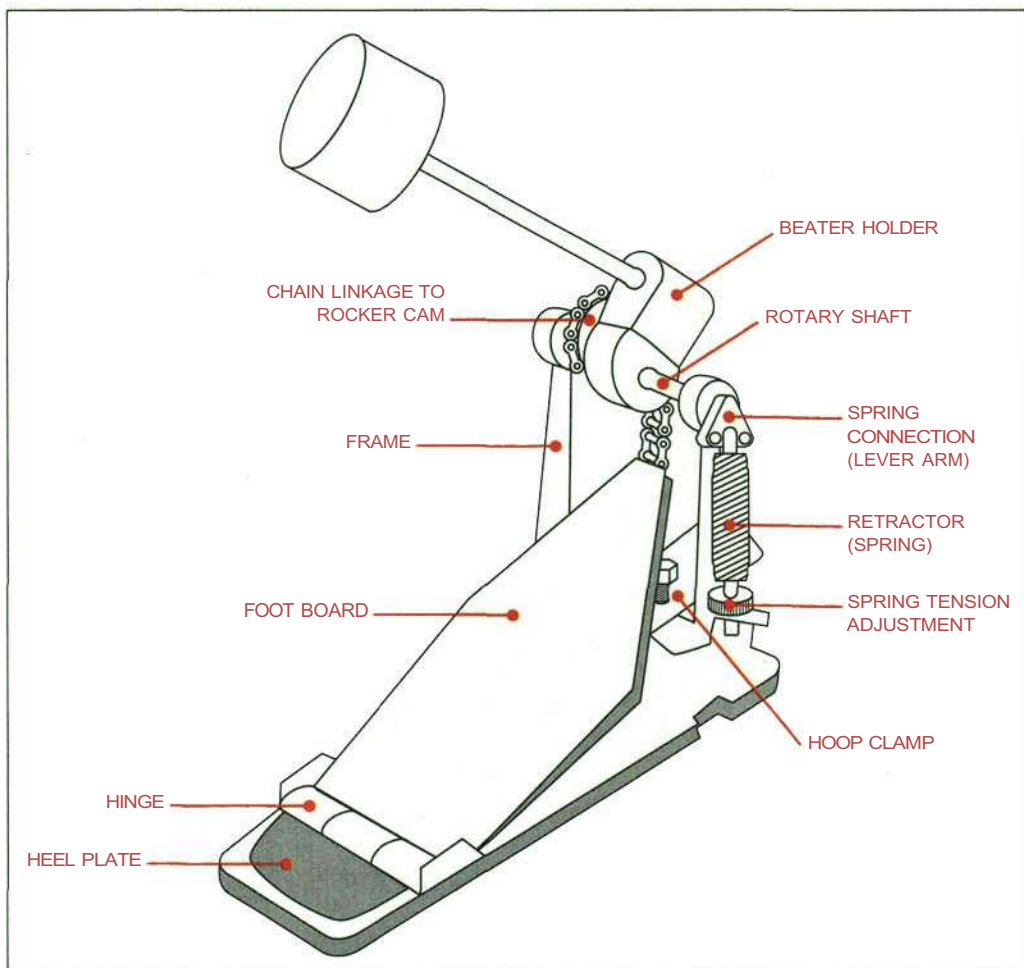
Anyone who has tried to get a particular adjustment with a pedal has no doubt experienced the frustration that comes with the realization that each adjustment influences every other. Improving one adjustment can negatively affect another, and before you know it, you don't know *what* feels right. It's no wonder that once drummers find a pedal they like, they keep it for years.

I've found that understanding how a pedal works helps me to find and create the feel I require. With that understanding, you too can have a better grasp on how to approach adjusting your own pedal. But before I start explaining the workings of a pedal, it may be helpful to give a brief history of bass drum pedal design.

It's amazing how many creative ideas—and weird devices—have been developed in order to play a bass drum with the foot. The pedals of the '30s and '40s, with their

narrow, weak footboards, tell us how little the bass drum was used in that era. But as the role of the drummer and the art of drumset playing developed, bass drum pedals became more refined, sophisticated, and durable. Some of the most unusual and successful designs were the Ludwig *Speed King* (which used compression springs), the Rogers *Swiv-O-Matic* (with its single post and adjustable footboard), and the *Ghost* (which used opposing coil springs). But the design that made the most impact on the industry—and became the pedal of choice for so many great drummers—was the legendary Camco pedal.

The Camco pedal (the patents and tooling for which now belong to Drum Workshop, Inc.) offered speed and sensitivity, due to its simple, lightweight design and well-balanced components. Its design was so successful that it became the granddaddy of most pedals in use today, including popular models from Pearl, Tama, and Yamaha—and DW's entire line. However, there are also many other excellent and unique pedal designs currently on the market—such as the *Axis* and the Tama *Iron Cobra*—each of which offers its own special features. Hopefully, after reading this article, you will have an understanding of



how a pedal works (and what makes a good one) so that you can select the one that best suits your needs. With that in mind, let's start by breaking a pedal down into its different components.

Footboard. Through the years, footboards have come in two different types: the full one-piece footboard with a pivot, and the more common two-piece footboard with a heel plate (as popularized by Camco). The footboard has more influence on the feel and action of a pedal than you might think. The weight and size of the footboard greatly affects the response and speed of the beater. The heavier the footboard, the more weight the spring has to lift and the slower the response time will be. For this reason, I recommend a footboard that's as small and light as possible without being structurally weak. (I know a lot of rock drummers worry about breaking a footboard. But do you really want to sacrifice speed and feel for durability? Besides, there are some great tricks and techniques for getting power and volume without using force and weight.)

Another consideration is the quality of the hinge used for footboards with heel plates. A poor-quality hinge will affect the action and smoothness of the footboard. Several manufacturers are now using bearings to improve the hinges on their pedals.

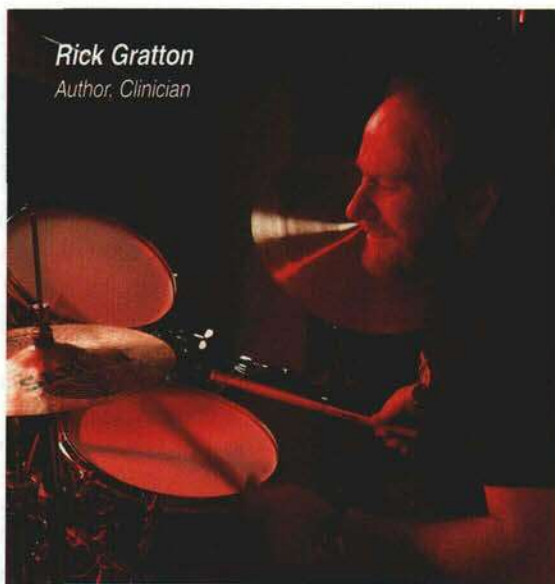
The smoothness of the footboard surface should also be considered. This is a big factor—especially when playing with the toe and/or skating (moving back and forth) on the pedal. Some drummers like to slide

on the footboard, others want to be anchored firmly. The footboard you select should help facilitate your personal style.

Frame. The frame of the pedal doesn't have a great deal to do with the pedal's action, but it does determine the positioning of the beater in relation to the bass drum head. The distance between the

rotary shaft (or axis of the beater stroke) and the bass drum head determines the striking position of the beater. Ideally, when the beater face strikes the head it should be parallel with it.

Another consideration is the hoop clamp, which is also part of the pedal's frame. Be aware that bass drum hoop thickness varies



Rick Gratton
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from one company to another. Make sure your pedal will clamp securely onto most bass drums.

Rotary Shaft. The rotary shaft rotates the beater, and its movement is crucial to a pedal's speed and performance. Many pedal designs utilize a hex shaft approach, others use a standard axle—but the function and considerations are the same. This is the axis of the beater stroke and the point on which every other component works. The shaft rotates in ball bearings in the posts of the frame. The determining factor here is the quality of the bearings and the precision with which the parts are machined and assembled. Most high-end pedals use top-quality bearings for fast, quiet movement.

Rocker Cam. The rocker cam (the device on which the pedal and linkage pull in order to rotate the beater) has a great deal to do with the feel of a pedal. Because the cam is essentially a lever, the radius (the distance between the axis of the shaft and the contact point of the linkage at its periphery) determines the force needed to move the beater. Therefore, the larger the rocker cam, the greater the leverage and the less the required torque to rotate the beater.

There are a variety of cam designs on the market today, but they break down into two basic types. The first type is an eccentric design, which was popularized by the original Camco strap pedals. This almost spiral shape offers an increase in torque as the beater rotates—similar to shifting gears on your car. The leverage changes as the footboard is depressed because the distance between the axis point and the linkage reduces. As a result, the beater actually accelerates as it rotates toward the head.

The second cam type is a concentric (circular) design, where the leverage remains constant throughout the beater swing. A very popular cam design used today is the circular-sprocket invented by Frank Ippolito and Al Duffy (the original patent for which is now owned jointly by Drum Workshop, Inc. and Hoshino). You should compare and be familiar with both types of cams in order to determine which type best suits your needs and the style of music you play.

Linkage. The linkage refers to the method by which the footboard is connected to the rocker cam. There have been many design variations over the years because the linkage has always been the weakest part of

a pedal. Older pedals used a leather strap—which would stretch out and break. Later, different synthetic materials—such as nylon webbing—were tried, but still they did not hold up. Pedals like the *Speed King* or the *Axis* use a solid metal linkage that will not break—but also is not as adjustable and doesn't offer the snap that many drummers like with a flexible linkage. The use of a bicycle chain and sprocket (as invented by Duffy and Ippolito) revolutionized pedal design by offering a strong, flexible linkage and allowing for more selective linkage adjustment. (Adjustability of the linkage is important because it allows you to adjust the angle of the footboard. Depending on whether you play in a heel-down or a heel-up position, the footboard angle should be adjusted to get the correct relationship to the foot. For instance, I found it easier to play heel-up after I lowered the angle of my footboard.)

The Retractor. I use this term because of the variety of means that have been devised to retract the beater from the strike position back to a neutral position. Over the years, every type of spring in every possible location has been tried. But the most successful

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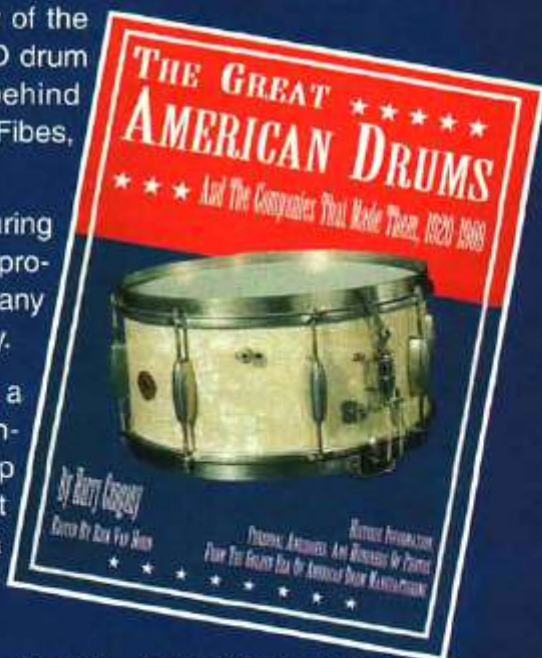
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design—used on most pedals today—is a coil spring located at the frame post. The spring is secured at its bottom end to the frame, while its top is secured to a lever arm at the end of the rotary shaft. As the footboard is depressed, the beater rotates toward the bass drum head and the lever arm stretches the spring. As the pedal is released, the spring tension pulling on the lever arm rotates the beater back. But, of course, you already knew that. What you may *not* know, however, is that the rebound of the beater off the head alone will return the beater to a neutral position. In fact, a popular exercise for developing foot control and touch is to remove the spring and practice bouncing the beater off the head. Remember, the spring adds tension and resistance, so experiment with different gauges and types of springs. I have always found a light to a medium spring is all that's really needed for a quick response.

Another aspect to the retractor is that on many pedals it also provides the adjustment for the beater angle. This adjustment is made by changing the point at which the spring is secured to the rotary shaft—which, in turn, determines the resting position of the beater and the depth of the stroke. (More on that later.)

Beater. Last but not least is the beater and beater mount on a pedal. Due to the stress factor, the beater mount usually doesn't offer any angle adjustment because to do so would make it weak. (The 1996 edition of the *Axis* pedal is one exception to this.) The mount determines the posture and attitude of the beater—its angle hitting the head and its relationship to the axis of the rotary shaft. The mount must also secure the beater well *and* be accessible. As for the beater itself, take your pick! Felt, wood, or synthetic...round or square...they're all out there. But keep in mind that velocity plus weight determines centrifugal force and momentum. (More about

that later.)

Okay! Now that we have broken a pedal down into its different components, let's learn how each one influences the other. If you have a pedal handy, get it out and go along with me as we analyze and understand each adjustment. Let's start by finding the balance point of the pedal.

First, loosen the spring adjustment or detach it from the lever arm. Now, with your beater secured at a moderate height on the beater mount, rotate the beater forward and find the point at which it will balance. Notice the angle of the beater and the angle of the footboard. The balance point is the point of the stroke where the beater changes from falling backward to falling forward. Things that affect the balance point of a pedal include the weight of the footboard, the weight of the beater, and the weight and design of the rocker cam and beater mount. If the footboard is too heavy, it will require the beater to be angled farther back to compensate. Likewise, if the beater is too heavy, the balance point will be at a more forward angle. To adjust the balance point you have a few options.

First, try experimenting with beaters of different weights. (You will also find that raising or lowering the beater in its mount will affect the balance point.) Second, try experimenting with different footboards, if you are not happy with your pedal's speed or response. Most companies offer several different styles of pedals and it may be possible to use a footboard from one model on another. Some drummers have even tried drilling holes in the footboard to lighten it. However, I'd leave this as a last resort. If your pedal is that bad, I recommend saving up for a new one.

Luckily, companies are beginning to be more aware of the balancing of a pedal. Most now offer beater weights on their beaters, and there are also weighted beaters available from a number of accessory companies. By adjusting the weight to either the front or back of a pedal, it is possible to alter the balance point and fine-tune the beater stroke for a better feel.

Now that you are aware of the balance point, put your spring back on and tighten it to the point where the spring just begins to be taut. Press on the pedal with your hand and feel how easy it is to push. Now, pull the beater all the way back to the footboard, release it and count the number of times the beater swings back and forth. A quality pedal should swing about fifteen to twenty times. Next, adjust the beater all the way out to its fullest extension. Again, pull it back and release it. Notice how much slower and wider the beater stroke is. Repeat this exercise with the beater set to a shorter extension. Notice how much faster and shorter the strokes are.

Beater adjustment really affects the groove for a drummer. The more the beater is extended, the more centrifugal force and momentum are increased. So, the faster you play, the heavier the beater will feel. For this reason, a full beater extension is great for slow, deep grooves or power—but makes it harder to play fast doubles. Conversely, a short extension will make it easier to play intricate funk and jazz patterns, but you will lose the power and that deep pocket. Obviously you could set the beater somewhere in the middle. (Most drummers do.) Or you could try a light beater with a full extension or a heavier beater with a short extension. (Another thing to try is playing on the back end of the footboard to get power when using a light beater or shorter extension.)

Okay, next step. Let's tighten up the spring some more and go through the same tests we did before. Notice how much harder the pedal is to push. Also, notice how much faster and shorter the beater strokes are. This is the key problem in adjusting the spring tension

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on a pedal. By increasing spring tension for speed and a quicker response, you also increase pedal resistance—which makes the pedal much harder to play. So the idea is to find a happy medium.

Spring adjustment is a touchy thing! It depends on whether you use a heavy-, medium-, or light-gauge spring and also on how old your spring is. When trying to find the best spring adjustment, I suggest starting with less and going to more. Also, don't forget the influence that the beater and beater adjustment have on spring tension. I have found that many of the top players with great foot technique prefer a loose spring tension. In most cases, it is the foot that responds slowly, not the pedal.

The adjustment that is most crucial to the placement and feel of a pedal is the beater angle. Unfortunately, it is also usually the least adjustable component of a pedal—mainly due to the stress put on the beater mount, as mentioned earlier. For this reason, the beater angle is usually adjusted at the lever arm by either changing the point at which the spring is secured to the lever arm or by swiveling the lever arm on the rotary shaft. Some pedals offer infinite adjustment, others offer a selection of three or four holes or a curved slot at the periphery of the lever arm where the beater angle is adjusted either forward or back by loosening the spring loop and repositioning it.

Beater angle is the most frustrating of all adjustments because on all but a few new, sophisticated pedal designs it affects three areas at one time: stroke distance, spring tension, and the angle of the footboard. This is because as the rotary shaft is being repositioned to adjust the beater angle, it also raises or lowers the linkage and the footboard. As the beater is angled farther back, the stroke widens, the spring tension increases, and the footboard raises. Conversely, the more forward the beater angle, the shorter the stroke, the lower the spring tension, and the lower the footboard. The relationship between beater angle and spring tension is that the farther the beater has to travel to reach the bass drum head, the farther the lever arm pulls the spring—resulting in a higher degree of tension and resistance. So, if you want a longer stroke, but you don't like too much spring tension, you have a big problem. Feel-wise, the main difference between a deeper beater angle and a shallower one is that the beater plays more off the head with the beater positioned back and more into the head with it posi-

tioned forward.

The approach to use when adjusting the beater angle is to choose the angle selection you want to try, then compensate for the change in the footboard angle by adjusting the linkage (if possible). Next, try tightening or loosening the spring tension. (I recommend keeping notes of every adjustment you make, just to keep from getting confused while you experiment with different pedal setups.) Remember, it's better to start with less and go to more. While working on one adjustment, have the others at moderate settings to help isolate the adjustment you

are making. Eventually, you will find the "right" compromise for you—and you'll also have a better sense of what different feels your pedal can offer.

Hopefully, the information I've provided will give you a better understanding and appreciation of the bass drum pedal. Knowing your pedal is very important. So is regular care and maintenance. A lot can be learned just from taking a pedal apart and putting it back together again. And when it feels good, take the time to figure out *why*—so you can keep it that way!



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In Memoriam—Saul Goodman

Saul Goodman—master timpanist, teacher, author, and inventor—died Friday, January 26 at his home in Palm Beach, Florida following a lengthy illness. He was eighty-nine.

Born in Brooklyn, Goodman's first exposure to percussion came at the age of eleven, when he joined a Boy Scout drum & bugle corps. Three years later he began his study of timpani, and at the age of nineteen he became a member of the New York Philharmonic. He remained with that orchestra for the next forty-six years, during which time he worked with such conductors as Toscanini, Mengleberg, and Bernstein, and with composers including Stravinsky and Bartok.

In addition to his performing career, Goodman was a teacher at the Juilliard School of Music for forty-one years. While there he taught many of today's leading timpanists. He helped to educate thousands more through his famous instruction book, *Modern Method For Timpani*. As a drum and percussion instructor, Goodman also taught several top jazz drummers, including Gene Krupa, Louie Bellson, and Cozy Cole.

An innovative inventor as well as a performer, in 1952 Goodman created a chain-tuning mechanism for timpani—the first application of a chain to a musical instrument. He also designed several models of timpani mallets, which are marketed today as the *Saul Goodman* series by Regal Tip.

Bonzo Sweepstakes Winner



Mark McKenna of Los Lunas, New Mexico is the lucky winner of the Bonzo Drumkit Sweepstakes from MD's January 1996 20th Anniversary issue. Mark's prize consists of a custom-made Ludwig maple-shell drumkit duplicating the one used by John

Bonham early in his Led Zeppelin career, along with a complete set of Paiste 2002 cymbals identical to those chosen by Bonzo. Mark says he plays in a band that performs "a lot of heavy, rockin'-type blues, for which the new kit is great! The first time I used it, every drummer friend of mine came out and drooled. They all said they'd steal it if they got the chance!"

Aid Sought for Billy Higgins

As we went to press for this issue we learned that jazz great **Billy Higgins** is in need of a liver transplant. Drummers interested in assisting Billy to obtain the help he needs may send contributions to Billy Higgins, P.O. Box 45751, Los Angeles, CA 90045, or may call (310) 837-2913 for further information.

Special Events

KoSA Communications and Johnson State College will present **Percussion For The Next Century**, a concentrated percussive arts workshop. Scheduled for August 4-11 on the campus of Johnson State College in Hyde Park, Vermont, the week-long workshop will feature **Glen Velez, Ignacio Berroa, Will Calhoun, Horace Arnold, Dave Samuels, Dom Famularo**, Canadian percussion ensemble **Repercussion**, and JSC drum instructor **Jeff Salisbury**. Programs will include hand drumming, drumset, mallet instruments, percussion and dance, and new developments in percussion technology. For more information call (800) 541-8401, or write to Percussion For The Next Century, P.O. Box 332, Hyde Park, VT 05655-0332.

The **Drum Corps International (DCI) World Championships** will be hosted by the Walt Disney World Resort in Orlando, Florida, August 12-17, 1996 (and again August 18-23, 1997). Interested parties may contact DCI at P.O. Box 548, Lombard, IL 60148, (708) 495-9866.

Garwood Communications, manufacturers of in-ear monitoring devices, recently announced plans to sponsor in-ear monitoring clinics throughout the U.S. during 1996. Garwood has secured commitments from several well-known monitor engineers to lead the clinics. Subjects to be addressed include sound quality, convenience, cost, and safety. Further information may be obtained from Don Holloway, Garwood Communications, (215) 860-6866, or from Julie Clark, Priority Communications, (616) 683-4400.

Drummers' Alliance of Sheffield, England will be running a series of free drum workshops throughout the North of England during 1996. The workshops are set up to be "fun, motivational, and educational, and to bring together people who play—or have an interest in—drums and percussion." Each workshop will be run by Sheffield session drummer/teacher **Toni Cannelli**, founder of the Alliance and a clinician for **Remo** drums and **Sabian** cymbals. Drummers wishing to attend a workshop may call Drummers' Alliance at 0114 2684678.

The **Bands Of America 1995 Grand National Champion-**



Rocori High School Drum Line

ships were held recently at the RCA Dome in Indianapolis, Indiana. The event brought seventy-five high school marching bands from nineteen states to compete on a variety of levels. Included in the competition was a Marching Percussion Festival sponsored by Jostens, Inc., **Pearl Corp.**, **Remo**, and **Zildjian**—and open to both high school and college-

level bands. The winner in the high school competition was **Rocori High School** of Cold Spring, Minnesota, while **Riverside Community College** of Riverside, California captured the title in the college-level competition. The Grand National Champion title for the overall competition went to **Center Grove High School** of Greenwood, Indiana.

Yamaha initiated its new **Jazz Performance Workshop** series on March 9 at Nick Rail Music in Santa Barbara, California. Combining the talents of Yamaha artists in several instrumental areas, the workshop featured Randy Brecker on trumpet, Eric Marienthal on sax, John Patitucci on bass, **David Garibaldi** on drums, and **Dave Samuels** on vibes. The workshop featured instructional sessions with each instrumentalist, followed by an evening concert by the combined group. Yamaha plans to continue the Jazz Performance Workshop program throughout the year.



Riverside College Drum Line

Call For Self-Published Drum Books

The Percussive Arts Society Drumset Committee is organizing an annotated bibliography, which will serve as a drumset resource book. It will be designed as an easy-to-use reference guide for both drumming and non-drumming educators. Specific topics (such as tuning, set-up, technique studies, jazz, and rock) will be addressed, and references will be made to those books and videos that contain information on each subject.

If you would like your self-published book(s) to be considered for this project, please send them to PAS Drumset Committee Chairperson Ed Soph at 1620 Victoria Drive, Denton, TX 76201. Every book received will be reviewed by PAS Drumset Committee members for possible inclusion in the PAS drumset resource book—but the committee does not guarantee that every book submitted will be included. Those who wish their submitted material returned must include self-addressed packaging with pre-paid postage; all other books will be donated to the PAS Reference Library in Lawton, Oklahoma. Any questions regarding this project may be sent to Ed Soph at the previously mentioned address.

Endorser News

New Zildjian cymbal endorsers include **Jeff McAlister** (Hank Williams, Jr.), **Tom Grignon** (Clay Walker), **Tod McGibben** (Tanya Tucker), **Randall Stoll** (k.d. lang), **Waldo Latowsky** (Suzy Boggus), **Gene Lake** (Steve Coleman), **Ben Mize** (Counting Crows), **Peter Yanowitz** (Natalie Merchant), **Craig Haynes**, **Poogie Bell** (Marcus Miller), **Cyro Batista** (Paul Simon), and **Allen Schwartzberg**.

Zildjian sticks are now being played by **Kate Schellenbach** (Luscious Jackson), **Todd Phillips** (Juliana Hatfield), **Jim Donovan** (Rusted Root), **Kirk Covington** (Tribal Tech), **Rodney Edmonton** (Ronnie Milsap), **Mike Shapiro** (Gary Meek), **Tootie Heath** (Modern Jazz Quartet), **Tommy Igoo** (Art Garfunkel), **Brad Kemp** (Machines Of Loving Grace), **Michael Lawrence** (Sun 60), **Dominique Messier** (Celine Dion), and **Machito Sanchez** (John Denver).

Artists now using both cymbals *and* drumsticks from Zildjian include **Marko Marcinko** (Maynard Ferguson), **Brian Fullen**, **Steve Fidyk** (U.S. Army Blues/Presidential Band), Gregg Stocki (Marty Stuart), **Tom Ardolino** and **Don Allen** (NRBQ), and **Robbie Maddix** (Stone Roses).

Bernard Purdie, **Taylor Hawkins** (Alanis Morissette), **Dave Casey** (Flood), **Jim Christie** (Dwight Yoakam), and **Dave Hoffpauir** (ho hum) are new Slingerland artists.

Drummers now using Vater drumsticks include **Steve Luongo** (John Entwistle), **Rafael Gayol** (Charlie Sexton/Shawn Colvin), **Gali Sanchez** (Kim Waters), **Karl Perazzo** (Santana), **Jamie Miller** (Souls At Zero), **Del Gray** (Little Texas), **Scotty Hawkins** (Reba McEntire), and **Van Romaine** (Steve Morse).

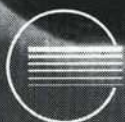
Eddie Bayers (Nashville Studio), **Mark Schulman** (Simple Minds), **Martyn Jones** (the Mermen), **Jim Donovan** (Rusted Root), **Shannon Forrest** (Nashville studio), **Ben Gillies** (Silverchair), **Alan White** (Oasis), **Andy Hamilton** (Fig Dish),

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Tom Grignon (Clay Walker), **Eddie Hedges** (Blessed Union Of Soul), **Billy Johnson** (Santana), **Charlie Grover** (Sponge), **Brian Young** (the Posies), **Mark Ortmann** (the Bottle Rockets), **Chuck Conner** (Geoff Moore), **Will Denton** (DC Talk), and **Anthony Smedile** (the Hollowbodies) are endorsing Pearl drums.

Curt Bisquera and **Gregg Potter** have become endorsing artists for Slug Percussion Products.

Peter Erskine and **Paul Wertico** have been named to the D'Addario/Evans Musician's Advisory Board. Wertico is also endorsing Meinl percussion instruments.

Drummers and percussionists now using Vic Firth sticks and mallets include **Peter Yanowitz**, **Jason Finn** (Presidents Of The United States Of America), **Ronny Crawford** (Lisa Loeb), **Sammy Siegler** (CIV), **Greg Eklund** (Everclear), **Valerie Naranjo** (Saturday Night Live), **Chad Sexton** (311), **Randall Stoll** (k.d. lang), **Tommy Cunningham** (Wet, Wet, Wet), **Jay Bellerose** (Paula Cole), and **Adam Kary** (God Lives Underwater).

Steve Luongo (John Entwistle) is touring with a Grover *CST* (Composite Shell Technology) drumkit. A Grover *CST* snare drum is also being used by the **Berklee College Of Music** concert snare drum lab.

World Solo Drum Champion (for pipe and rudimental style drumming) **Jim Kilpatrick** has won the title for the ninth time—playing a Premier *HTS200* pipe band-style snare drum.



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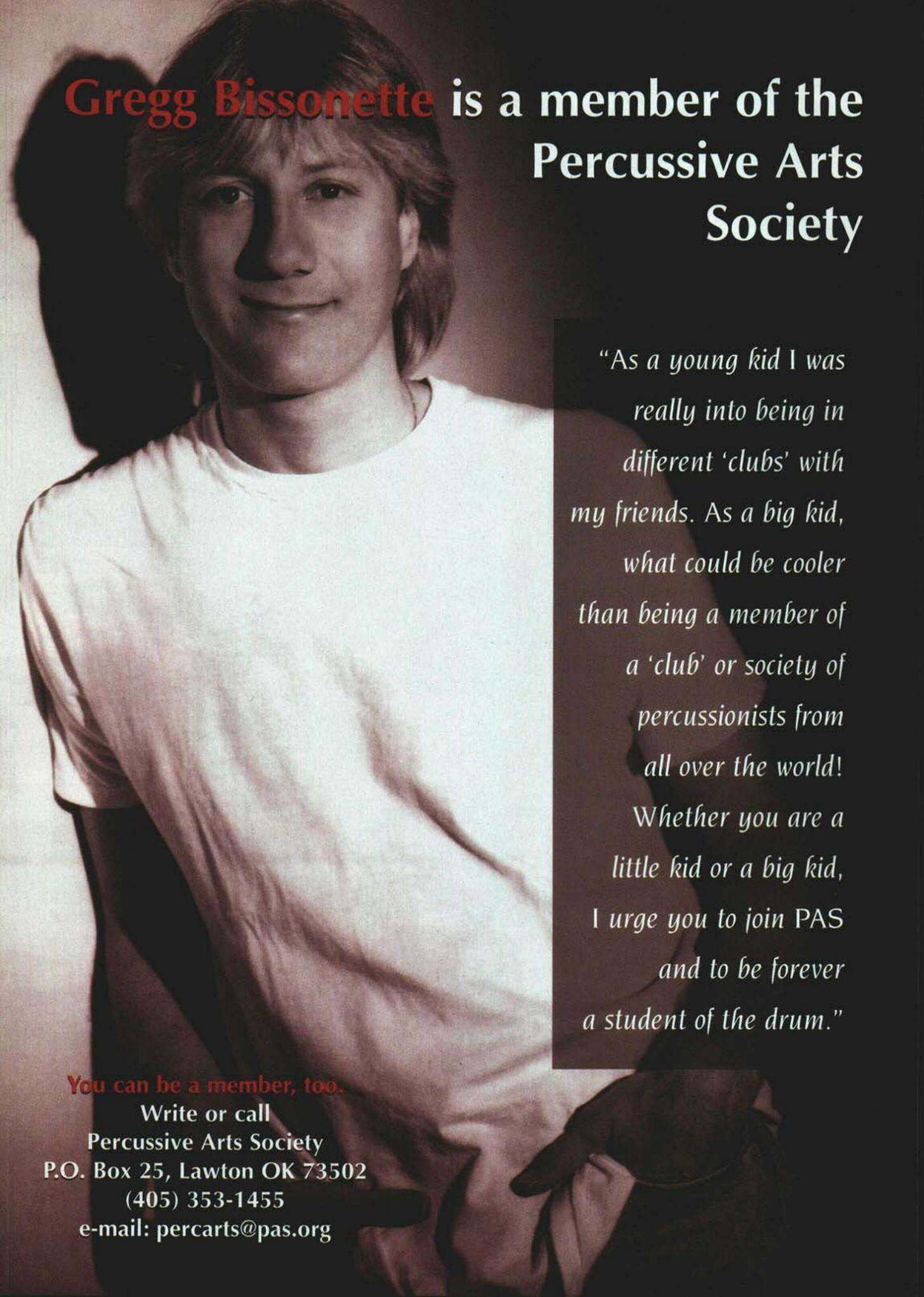
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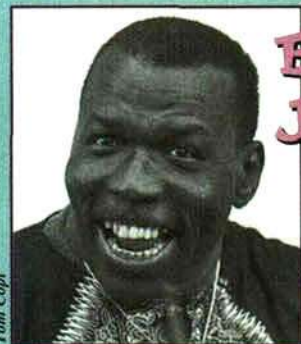
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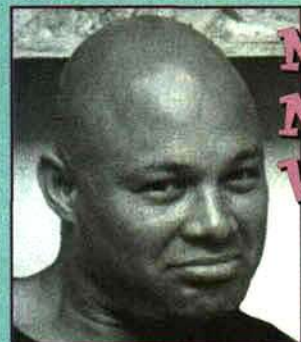


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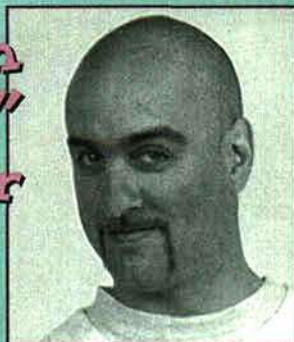


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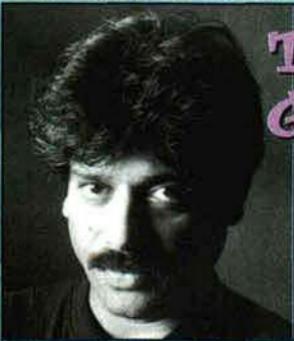
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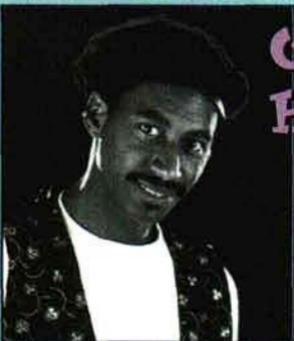
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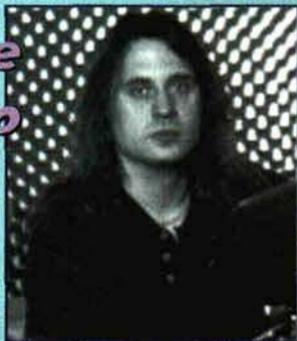
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Seattle, east side. Frank Hey. Drums, vibes, all levels. Tel: (206) 822-1608.

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\$\$ Make Money \$\$, teaching drum lessons! Tel: (800) 820-5556 (recorded message).

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The Starving Musician pays cash for used sets, snares, cymbals, and hardware! Phone: (408) 554-9041, fax: (408) 554-9598, or write 3427 El Camino Real, Santa Clara, CA 95051.

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Any Gretsch, Ludwig, Leedy, K Zildjians, etc. Cash or trade. Blair 'N Drums: (616) 364-0604 or call toll free operator for 800 number. Fax (616) 363-2495.

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Free Photo Catalog! Huge selection—Vintage Ludwig Black Beauties, Slingerland Radio Kings, Gretsch, K Zildjians, and more! Money-back guarantee. Layaway available! Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Dept. AA, Libertyville, IA 52567-8533. Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. We buy—sell—trade.

Vintage Drums: Radio King, Leedy, Gretsch, Ludwig, etc. Also parts. Buy, sell, and trade. Frank Weems, 1954 Hamilton Ln., Grants Pass, OR 97527, (541) 474-2667.

Save on American vintage drums! 20 - 30% off some "other guys" prices! Blair 'N Drums specializes in '50s-'60s Gretsch drums and K Zildjian cymbals. Also Ludwig, Leedy, etc! Business SASE required for free list. 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. (616) 364-0604 or call operator for toll free number only to buy, sell, trade! Fax: (616) 363-2495.

A Drummer's Tradition offers the best in vintage Ludwig, Gretsch, Rogers, Slingerland (Radio King) and much more. Our specialty is reasonable prices. Send an S.A.S.E. or call or fax for your free list. C/O Drum World, 5016 Mission Street, San Francisco, CA 94112. (415) 334-7559, fax: (415) 334-3018.

New York City's only vintage drum shop now open! Buying, selling quality American vintage drums. Expert restorations. **Vintage Drum Shop of NYC**, 157 West 24th St., New York, NY 10011. Tel: (212) 989-7600. *See our display ad.

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Vintage drums are Old Timers! Old Timers: Drum detective headquarters! Send your clues and free list request to: Old Timers, 6977 Rosemary Lane, Cincinnati, OH 45236. Fax: (513) 791-7629.

Bobby Chiasson's Jollity Drum Farm vintage mail-order list includes Rogers Swiv-O-Matic, Coach Road, Box 2324, RR#2, Argyle, NY 12809. Tel: (518) 638-8559.

We buy and sell collectible & classic drums. Drum Warehouse. Call or write for discount supply catalog, which includes a vintage list. P.O. Box 2061, Martinsburg, WV 25401. Tel: (304) 263-6619.

Chicago vintage & custom drum show! World's largest and longest-running vintage drum event. Tons of drums and special guests. Guest of honor this year—the Purdue Drum, world's largest bass drum. May 18, 1996, Kane County Fairgrounds, St. Charles, Illinois. For more details, contact Rob at Rebeats, 219 Prospect, Alma, Michigan 48801. Tel: (517) 463-4757.

The Slingerland Book: complete history of Slingerland. 300 pages with 30 pages of color, comprehensive dating guide showing catalogs, badges, snares, outfits, etc. For ordering information and complete listing of our vintage drum videos, shirts, books, and more, contact Rob at Rebeats Vintage Drum Products, 219 Prospect, Alma, Michigan 48801. Tel: (517) 463-4757.

Amanda's Texas Underground—America's #1 used and vintage drumshop! Over 200 vintage sets, snares, singles. Partial listing: '50s-'60s Gretsch, 12 sets, 8 snares! '20s-'70s Ludwig, 18 sets, 23 snares! Camco, Rogers, Leedy, Slingerland! 2 much 2 list! More than 50 used cymbals! Why consign? We are always buying! We ship worldwide! V/MC/Amex. Layaway! Phone: (301) 261-ATU8 (2888) or fax: (410) 280-DRUM (3786).

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Vintage drums, especially Gretsch, Ludwig, Leedy, catalogs, K Zildjians, etc. Tel: (616) 364-0604, or call toll free operator for 800 number, or fax: (616) 363-2495.

Immediate Cash Paid! Vintage drums, cymbals, etc. Stop in or call **Vintage Drum Shop of NYC**, 157 West 24th St., New York, NY 10011. Tel: (212) 989-7600. *See our display ad.

Gretsch & '60s Ludwig sets wanted. Trade for new or used equipment. Explorers, tel: (816) 361-1195.

Wanted!—'60s Gretsch, Ludwig, Rogers snares/sets in 18/12/14 or 20/12/14. Also '50s Gretsch (any size or singles), K Zildjian cymbals (Istanbul/Canada). Tel: (410) 269-4288.

Tama Superstar cherry wine 10", 12" and/or 13" toms. Tel: (408) 462-3862.

Miscellaneous

Musicians National Referral: Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information, (800) 366-4447.

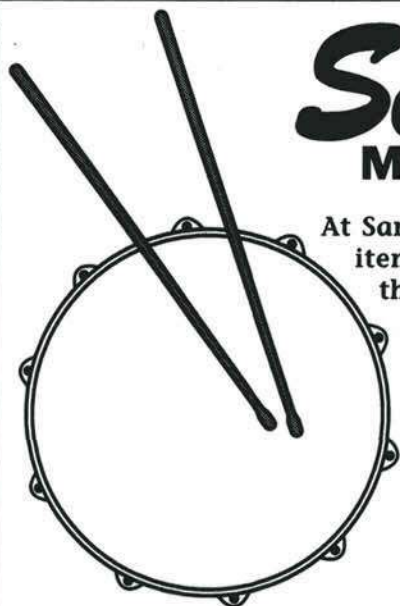
Stingray. High profile drummers wanted to endorse Stingray Percussion drums. Largest up and coming manufacturer in U.S. Send complete promotion packet to: Stingray Percussion, 1228-B 53rd St., West Palm Beach, FL 33407.

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Hit Drum professional drum customizing, acoustical/electrical repairs. Tel: (708) 834-1128.

Electronic Percussion Newsletter—Winter 1996 issue features an interview with Future Man of Bela Fleck & the Flecktones. Write for more information and **free sample** to: Electronic Rhythms-M, P.O. Box 475, Watertown, MA 02272.

Drum tech available. Professional. Dependable. "Bonham" tuning. Canada based. Steve, tel: (709) 364-8468.



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Drumkit Of The Month



Matt Claymore of Houston, Texas has a custom-created electronic kit that he says has evolved over the past few years. In addition to Matt's personally designed drum and cymbal pads, the kit features interchangeable finishes and home-made double bass drum pedals. Dubbed the "Wonderkit," the massive electronic rig gets its sounds from two Yamaha *TMX* modules and a Boss *DR5*.

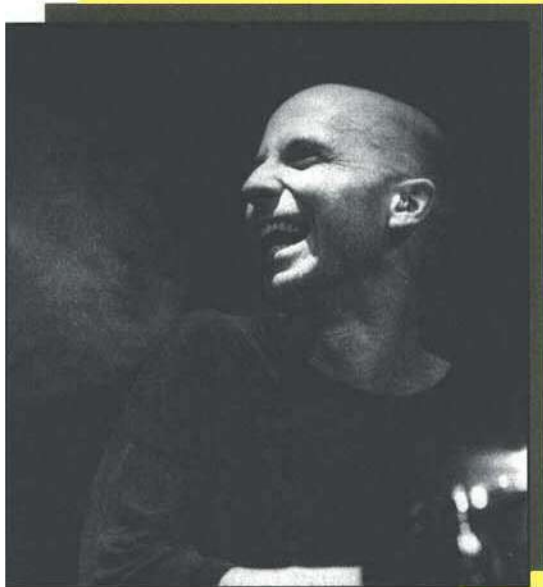
PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted.
2. You may send more than one view of the kit.
3. Only show drums, no people.
4. Shoot drums against a neutral background. Avoid "busy" backgrounds.
5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



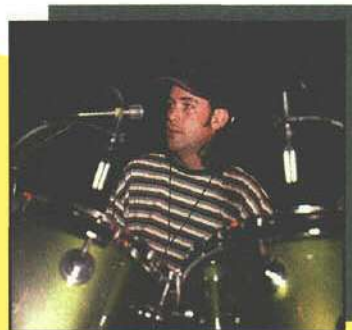
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THE WACKY WORLD OF JOEY BARON



J.Ph. Pichon

THE GIN BLOSSOMS' PHIL RHODES



Lissa Wales

MORE NASHVILLE ROUND TABLE

IMPRESSIONS WITH JEFF HAMILTON

MD's 1996 READERS POLL RESULTS

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anniversary logo badge give this drum an unmistakable vintage look. Black powder coated flesh hoops, 24k

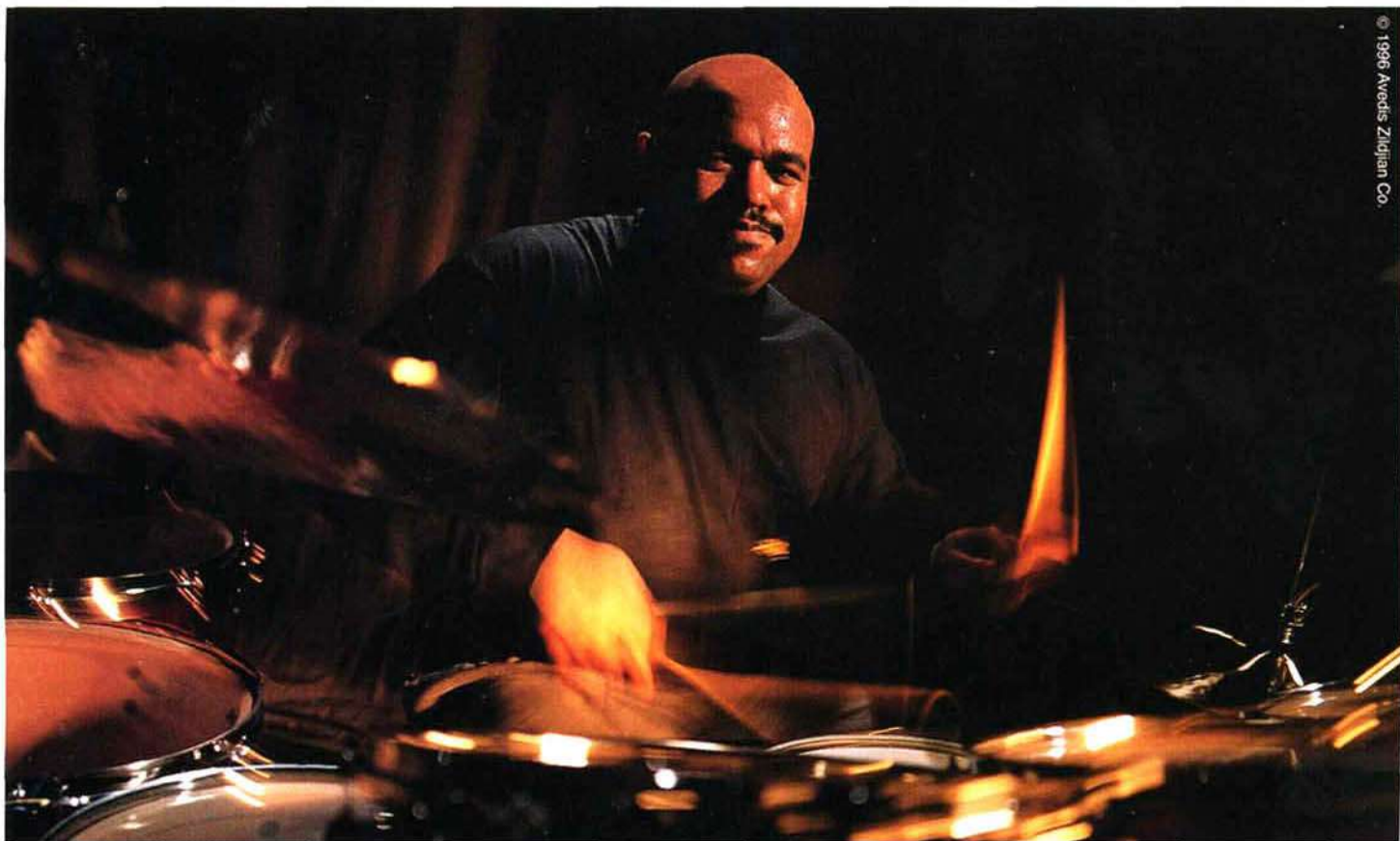
gold plated hardware including our snare wires and vintage styled throw-off, a thirty-one step Black Mist exterior finish and antique felt under all hardware give you some idea of the attention to detail this drum has received. A

hand signed document of authenticity from our founder and president, with recorded production numbers, will accompany each drum and help ensure an instrument that is destined to become one of the most exclusive snare drums ever produced.



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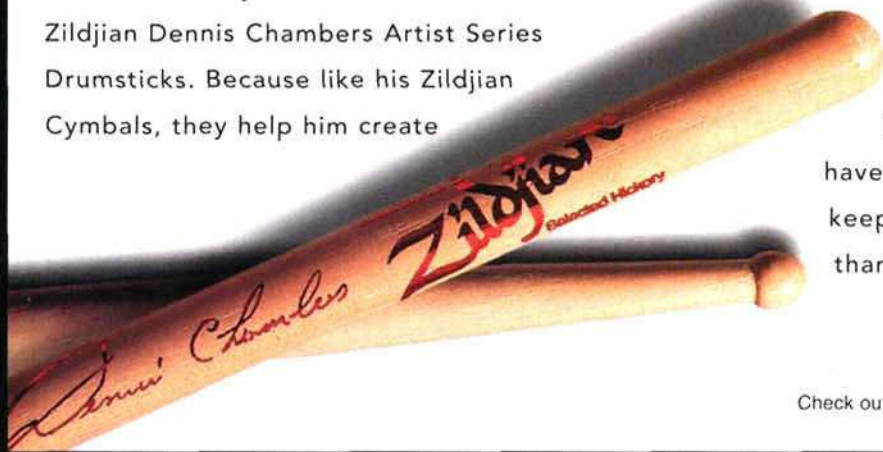


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and express a sound that is truly his, and his alone. It's no wonder, then, that players like Dennis, Tony Williams, Vinnie Colaiuta and Will Calhoun are now playing Zildjian Drumsticks. So check out a pair at your nearest Zildjian dealer. And if you get a chance, catch Dennis live. Your ears will have a better chance of keeping up with him than our camera did.

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